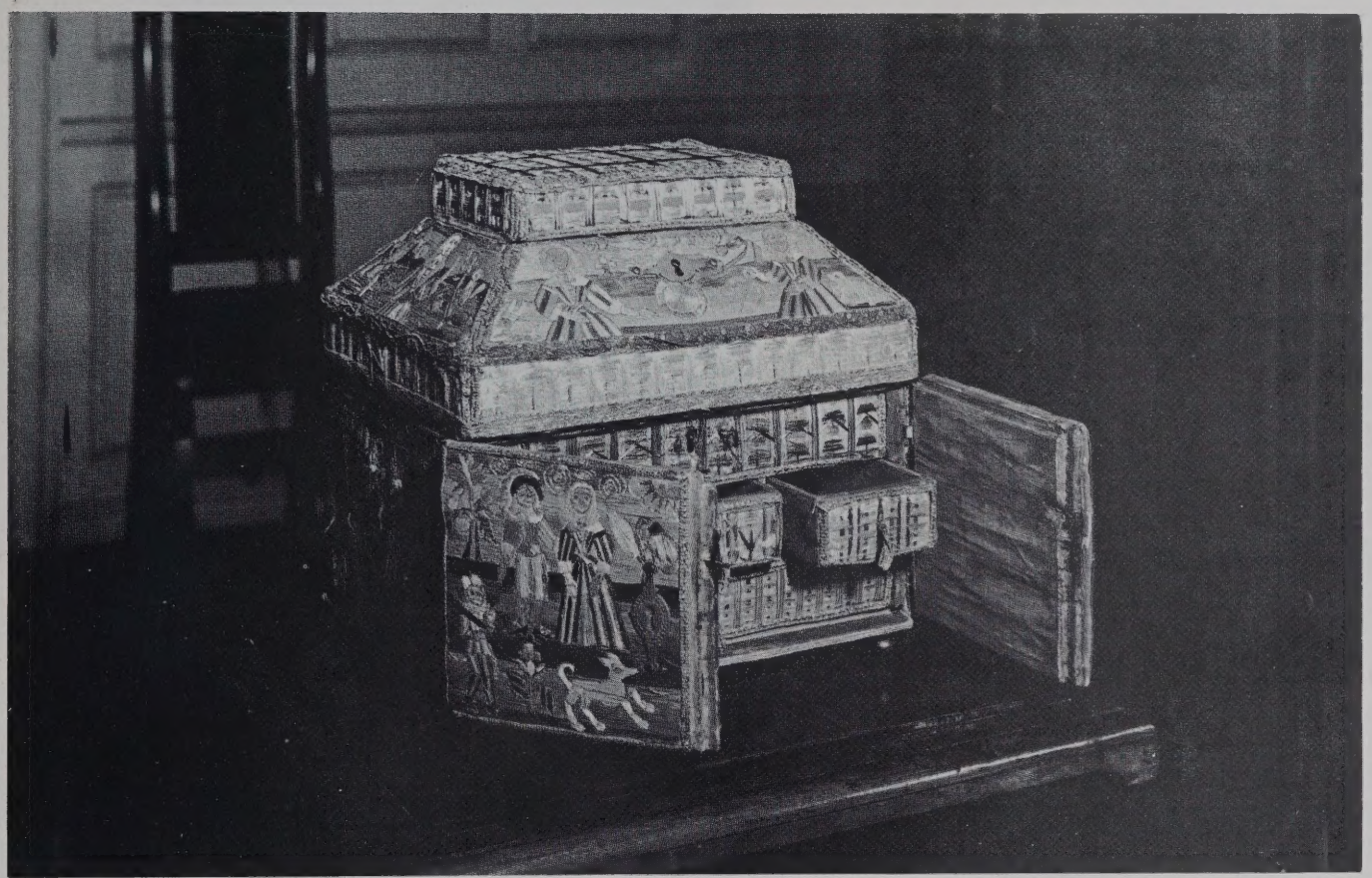
IFAR reports

Volume 17, Number 4
April 1996

and The Art Loss Register



Stolen in February from Pennsbury Manor. Jewel casket with silk needlework and embroidery, English, c. 1650-1680.

Thomas Hart Benton at Work on "July Hay"

Pennsbury Manor ---Theft and Partial Recovery

IFARreports
incorporating *Stolen Art Alert*

Volume 17, Number 4
April 1996

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

Editor: Constance Lowenthal
Associate Editor: Anna J. Kisluk
Managing Editor: Kathleen Ferguson
Contributing Editors: Anna J. Kisluk, Nancy J. Little
Editorial Assistant: Fritzi Owens
Design: Creative Strategies

International Foundation for Art Research
46 East 70th Street, New York, NY 10021
Tel: (212) 879-1780 Fax: (212) 734-4174

Constance Lowenthal, Executive Director
Anna J. Kisluk,
Director, Art Loss Register
Kathleen Ferguson, Assistant to the Director
Virgilia H. Pancoast,
Consultant, Authentication Service
Clara Graziani Bronson,
Research Assistant, Authentication Service

Subscription Membership Information: Individual Subscriber $65 (*IFARreports*, notices of events); Overseas Subscribers add $20.00 for mailing costs; Active Subscriber (*IFARreports* and complimentary admission to IFAR Evenings) Individual: $100; Membership (*IFARreports* and complimentary invitations to IFAR Evenings), Member: Individual $250, Corporate $1,000; Patron: Individual $1,000, Corporate $5,000; and Benefactor: Individual $5,000, Corporate $10,000.

Membership in IFAR, a nonprofit educational organization, is tax-deductible. Membership inquiries and payment should be directed to IFAR, 46 East 70th Street, New York, NY 10021.

Board of Directors
Arthur G. Altschul, Chairman, David M. Campbell, David L. Dalva II, Gilbert S. Edelson, Franklin Feldman, Robert C. Graham, Jr., Patricia G. Hambrecht, Jack A. Josephson, Theodore N. Kaplan, Leon Levy, Aaron M. Milrad, Bernard Osher, John P. Richardson, Daniel Shapiro

Art Advisory Council
Juan Ainaud De Lasarte, Vivian Barnett, Arthur C. Beale, Miklos Boskovits, Dietrich von Bothmer, Jonathan Brown, François Daulte, Linda S. Ferber, Sydney J. Freedberg, William H. Gerdts, E. Haverkamp-Begemann, Julius Held, Michael Jaffé, Lawrence J. Majewski, David G. Mitten, Priscilla E. Muller, Konrad J. Oberhuber, Klaus Perls, Donald Posner, Theodore Reff, Willibald Sauerländer, Edward V. Sayre, Robert Schmit, Craig Hugh Smyth, Hubert F. von Sonnenburg, Harrie Vanderstappen, Kirk Varnedoe, John Walsh, Christopher J. White, Federico Zeri.

Law Advisory Council
Franklin Feldman, Chairman, Jan M. Boll, W.R.I. Crewdson, Gilbert S. Edelson, Jonny J. Frank, Philip C. Jessup, Jr., Theodore N. Kaplan, John Henry Merryman, Aaron M. Milrad, James A.R. Nafziger, Daniel Shapiro, Peter R. Stern, Stephen E. Weil, Malcolm H. Wiener.

© 1996 International Foundation for Art Research

Another Benton Study Proves Authentic:

Prelude to the Metropolitan Museum's "July Hay"

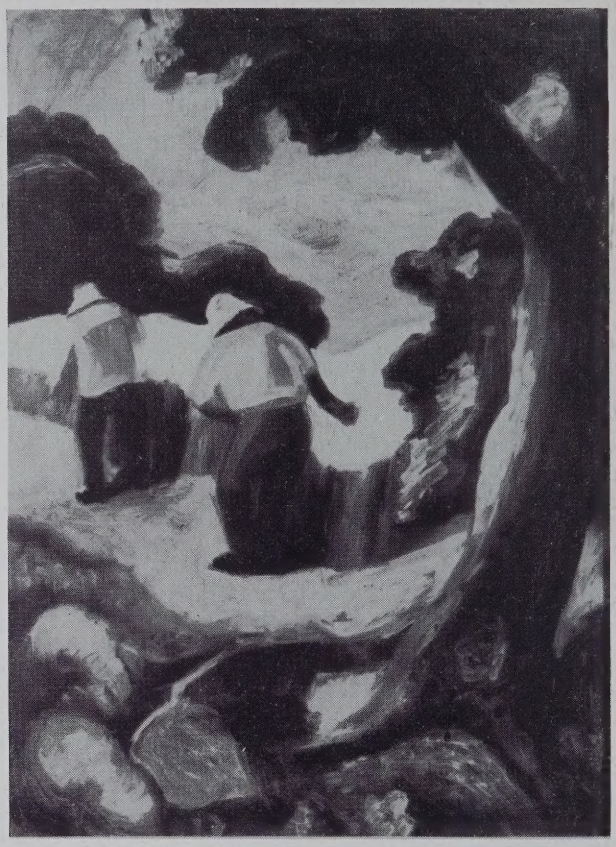


Figure 1. Thomas Hart Benton study for "July Hay," *oil on tin, 23 1/2 x 17 1/2 inches, Private Collection, Philadelphia.*

Thomas Hart Benton, one of America's great regional painters, has often been the subject of authentications published by IFAR. Specific cases of forgeries were cited in a January 1995 *IFARreports* article which focused, however, on a Benton still life which proved to be genuine. An IFAR client had found it at a New Jersey auction.

Recently a boldly executed and colorful oil on tin, measuring 23 1/2 x 17 1/2 inches and signed "Benton" on the lower right, was brought to IFAR's Authentication Service to verify its authorship. (Figure 1) The subject of the painting is "July Hay," well known through the final version by Benton in The Metropolitan Museum of Art, New York. (Figure 2) No provenance information was available to help to determine its authenticity; the picture was purchased at an open-air market in New Jersey in October, 1994.

The composition was obviously a variant of the more detailed Metropolitan painting. The IFAR picture is broadly mapped out and depicts two laborers working in an expansive field of wheat with a single large tree, rocks, and shrubs in the foreground, virtually framing and setting the stage for the activity in the mid-ground. Because of the strength of its style, IFAR was inclined to investigate this work as a precursor to the Metropolitan's picture.

A technical factor weighing in favor of its authenticity was the use of a tin ground, a material commonly used by Benton. The artist's father-in-law was a metallurgist, and Benton had many varieties of metals available to him.

The Metropolitan Museum bought "July Hay" directly from

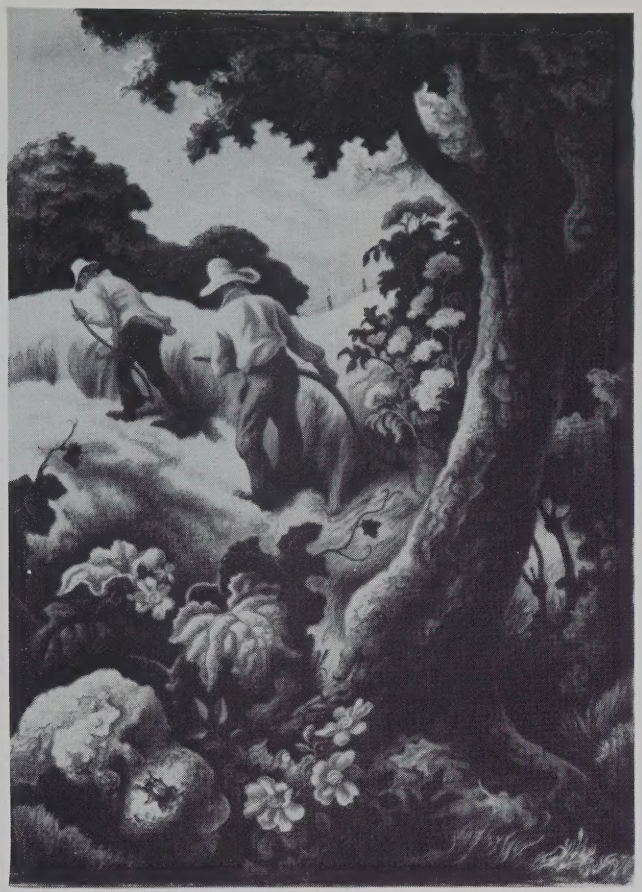


Figure 2. Thomas Hart Benton, "July Hay," *oil and egg tempera on canvas mounted on masonite, 38 x 26 3/4 inches, The Metropolitan Museum of Art, New York, George A. Hearn Fund, 1943. (43.159.1)*

Thomas Hart Benton in 1943. This work is signed and dated in the lower left, "Benton '43," and measures 38 x 26 3/4 inches. Benton painted it at his summer home in Chilmark, Massachusetts on Martha's Vineyard. In 1980, the museum's guidebook described it as "a fine example of Benton's representation of agricultural labor. The strong light/dark contrasts and the rolling, rhythmic composition subsume landscape and figures into one, expressing the unity of man and the land." (Note 1)

As was apparently a frequent practice, Benton produced the Met's version after working up the compositional elements in several smaller versions. The newly discovered IFAR painting is without question the earliest example known of "July Hay." Another more detailed version, also oil on tin, appeared at a Sotheby's auction, May 25, 1988, Lot #252.

Benton's development of his figures is easily seen in the two examples illustrated here. In the Metropolitan painting, the artist shows more descriptively that these, now more lithesome, laborers are using scythes to cut the golden hay. The IFAR figures are far more block-like and sketchy, using planes of color to define form. Studies in pencil of the female figures of Persephone and Susanna, in two major paintings by Benton dating from the late 30's, illustrate the abstract nature of the artist's initial formulation of the figure. Solid angularity and simplicity of form in the rendering of these figures are similar to the blockiness and mass of the laborers in the IFAR painting where the artist may have been working out color values and spatial relationships for his more detailed "finished" work. (Note 2) The sketchy abstraction of the figures is also consistent with the patterns Benton forms for the sun-drenched white-yellow undulating fields of uncut hay framed by cool, dark shade trees and a sky of jigsaw puzzle shaped clouds.

IFAR approached Henry Adams, who is the author of the Benton monograph, *Thomas Hart Benton: An American Original* (Alfred A. Knopf, New York, 1989) and is currently compiling a catalogue raisonné on the artist, for his opinion on the work's authorship. His observations reveal much about the original composition and later revisions as well as the modeling of the figures. Adams accepts it as a Benton and wrote IFAR the following:

> ...in my opinion the painting looks right, and as you've doubtless noted, it's fairly consistent in interesting ways with the sketch in oil on tin which was sold at Sotheby's. Both studies look as though they were done from a clay model, which is what one would expect from Benton's working method...

The use of these clay models in producing the painted forms, as in the painting of Persephone, for example, is discussed at length by Adams in his monograph on the artist and certainly explains the sculptural nature of the figures. (Note 3)

Adams goes on to compare the early and final versions of "July Hay" in his letter to IFAR:

> They have interesting similarities, such as the curiously shaped leaves, which look less like leaves than like some sharp-edge piece of modern sculpture. On the other hand, there are a number of changes, for example in the placement of the flowers, which is just what one would expect at this early stage of the design. It is not too surprising that small studies like this continue to turn up in odd places, since they were worth almost nothing in Benton's lifetime, and he seems to have given them away to friends or sold them to people for paltry sums.

Henry Geldzahler, in American Painting in the Twentieth Century, also referred to the sculptural qualities of the figures, specifically in the Metropolitan's "July Hay," observing:

> ...the drawing is less pronounced, all the elements of the style are more integrated and the rich alternations of light and dark with their simplified, almost sculptural modeling, are the work of a mature artist. . all is flow and rhythm, perhaps in the spirit of a latter day Barbizon painter or of Millet. It is the nature of work rather than the specific personalities of workmen that is conveyed. The men, the trees, the leaves, the foreground insect are all given equal emphasis in their hard and massively simplifying detail. Benton has presented us with a totally woven pattern, almost tapestry-like in the identity of its elements and means. (Note 4)

Benton took up the theme of the wheat harvest earlier in his career in a painting entitled "Cradling Wheat" of 1938, in the St. Louis Art Museum. But unlike this earlier scene, in which numerous farmers are busy bundling the crop, "July Hay" focuses on a more intimate, close-up view of two men quietly at work in harmony with nature. The enlarged and surreal flora in the foreground serve as a unique framing device and is a technique also seen in the well-known paintings "Persephone" and "Picnic." The latter also employs a full-leaf tree in the foreground enticing the viewer to focus on the picnickers climbing up a distant hill.

The painting of the subject sold at Sotheby's provides the transition between the IFAR oil sketch and the finished tempera and oil in the Metropolitan. In the former the flowers in the foreground are executed in greater detail than in the IFAR version, the flora more closely prefiguring the larger-than-life leaves in the Metropolitan's "July Hay." In the Sotheby's picture the bark of the tree, the vegetation, and the clouds are more particularly defined and set in place. The figures, however, retain their bulk and general angularity as in the IFAR work.

In conclusion, it is evident that the oil on tin study for "July Hay" is an authentic work by Thomas Hart Benton and clearly an early version of the Metropolitan Museum painting. However, on its own it demonstrates explicitly the artist's keen sense of structure, light, and shade.

Nancy J. Little

Notes

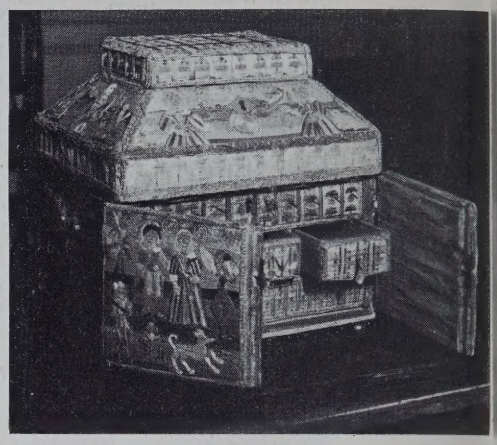
Note 1. *Guidebook*, Metropolitan Museum of Art, New York, 1980, p. 100.

Note 2. Adams, Henry, *Thomas Hart Benton: An American Original*, Alfred A. Knopf, New York, 1989, p. 292.

Note 3. *Ibid*, p. 291.

Note 4. Geldzahler, Henry, *American Painting in the Twentieth Century*, The Metropolitan Museum of Art, New York, 1965, p. 94.

Partial Recovery in Pennsbury Manor Theft



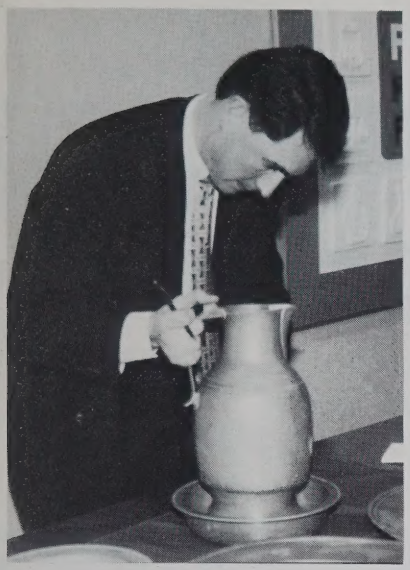
Charles II English needlework jewelry casket, circa 1650-1680. Still missing.

Sometime between 5:30 p.m. February 6, and 7:55 a.m. February 7, burglars broke into Pennsbury Manor in Morrisville, Pennsylvania and made off with approximately 50 antiques and reproduction items from the historic house. The manor is the reconstructed home of William Penn, Pennsylvania's founder and one of the most notable figures in American history. Happily, many of the items have been recovered and have been returned to Pennsbury Manor and are being treated by conservators.

The stolen mid-tolate-17th century utensils and furnishings, though not necessarily individually of major value, played an important educational role in the context of the manor. They not only brought to life and illustrated the daily activities of a 17th- century household, but also, since a number of the items had belonged to William Penn and his family, they carried associations beyond their mundane value as antiques. As with any museum or historic site, the loss of even part of a collection destroys its integrity and harms its ability to carry out its mission.

In this case, an investigation by the FBI, the Pennsylvania State Police, the Philadelphia Police Department Marine Unit, the Falls Township Police Department, the

Recoveries



State Trooper Anthony Rhodunda inspecting some of the recovered works at the FBI's Philadelphia offices.

Bristol Borough Fire Department, and the Lower Moreland Police Department eventually led to the recovery of most of the stolen works. As of this writing, approximately 38 items had been retrieved, among them a pewter serving platter, monogrammed "WPG," which had belonged to William Penn.

Three men were indicted on Thursday, March 28, under the theft from museums provision of the Omnibus Crime bill, which was passed by Congress in 1994. It is believed to be the first instance in which the statute has been implemented. Charles Cline, David Dancheck, and David Wisen, all of Croyden, Pennsylvania, have been charged with the theft. Should they be convicted, they could face up to ten years' imprisonment and a possible fine. The prosecution has been assigned to Assistant U.S. Attorney Robert Goldman.

The lead which resulted in the recovery and the indictment of the three suspects came when they were arrested on February 14 while committing a burglary in nearby Bristol Township. Allegedly, during an ensuing police interview, Charles Cline admitted to taking part in the burglary of Pennsbury Manor a week earlier. According to reports, about ten days after the burglary, some of the stolen works were thrown into the Delaware River from which they were salvaged by police on February 24 and 25.

Police have theorized that some wooden items may have floated away, and others, because of their fragile nature, may have been destroyed. S/A Robert Wittman of the Philadelphia FBI said, "Our main goal was the return of the stolen items, especially the ones associated with William Penn." He adds, "Initially we thought the English needlework jewel box may have been destroyed but the recovery of part of the exhibition case leads us to hope it may not have been. We still think some of the other works will turn up." S/A Wittman also praised the coordination of all the law enforcement agencies involved, "The ultimate result came through the excellent cooperation by all parties." He says the investigation is ongoing.

Several antique items are still missing. In addition to the jewel box, there are a delftware charger, plate and bowl, a spice chest, and a wig stand. Though many of the metal items also have been retrieved, a number of reproduction items are still being sought.

Alice Hemenway, director of Pennsbury Manor said, "We cannot praise the various law enforcement agencies involved too highly. They were wonderful. The FBI, the state and municipal police were exemplary in their collaboration and dedication." She added, "I think that perhaps they took it a little personally and were determined to solve the case."

Anyone with information on the still missing items should call the Art Loss Register at 212-879-1780, Pennsbury Manor at 215-946-0400, or the FBI at 215-829-2700.

Anna J. Kisluk

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

French, Jared (American, 1905-87). *The Love of Three Oranges*, 1931. Oil on canvas. 46.0 x 46.0 cm. *N94.288.2. Hartland, VT. Oct. 10, '93. (*IFARreports*, Oct. '94, no. 622)

French, Jared (American, 1905-87). *The Monk's Dream*, 1932. Oil on canvas. N94.288.3. Hartland, VT. Oct. 10, '93. (*IFARreports*, Oct. '94, no. 623)

French, Jared (American, 1905-87). *Three Men on a Beach*, 1938. Tempera on canvas. 56.0 x 63.5 cm. *N94.288.1. Hartland, VT. Oct. 10, '94. (*IFARreports*, Oct. '94, no. 624)

Lanino, Bernardino (Italian, 1510-1578). *Deposition from the Cross*, 1547. Oil on wood. 125.0 x 120.0 cm. N88.484.2. Vercelli, Italy. Oct. 1, '87. (*IFARreports*, Oct. '88, no. 937)

Picasso, Pablo (Spanish, 1881-1973). *Cello*. Oil on canvas. 107.0 x 55.0 cm. N91.109.1. Miami, Fl. May 9, '90. (*IFARreports*, Feb. '91, no. 270)

Picasso, Pablo (Spanish, 1881-1973). *Bull's Skull on a Table*. 107.0 x 76.0 cm. N91.109.2. Miami, FL. May. 9, '90. (*IFARreports*, Feb. '91, no. 269)

Ries, Martin (American, 1926-present). *Tis Lost But Once and Once Lost is Lost Forever*. 20.3 x 30.5 cm. *N85.43. Brooklyn, NY. Oct. 1, '84. (*IFARreports*, Feb. '85, no. 1)

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

132

133

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

132 FLACKMAN, Douglas. *Nantucket Town*. Oil on canvas. 71.1 x 106.6 cm. Signed: Douglas Flackman. *N96.34.1. Vauxhall, England. Sep. 13, '95.

133 WEBER, Max (1881-1961). *Untitled*, 1913. Oil on canvas. 50.0 x 35.0 cm. *N96.72.2. Groitzsch, Germany. Mar. 8, '95. Interpol Number : E-137/8-1995

Austrian, 20th Century

134 ITZINGER, Fritz (b. 1923). *Untitled*. Watercolor on paper. 50.0 x 65.0 cm. Green, blue, and violet burst-like forms across the top, regular, linear bands across the bottom. Signed l/r. *N96.95.3. Hainfeld, Austria. Sep. 2, '95. Interpol Number: GZ P 53798/95

135 ITZINGER, Fritz (b. 1923). *Untitled*. Watercolor on paper. 50.0 x 65.0 cm. Abstract composition vaguely representative of a landscape in the colors blue, green, and brown. Signed l/r. *N96.95.4. Hainfeld, Austria. Sep. 2, '95. Interpol Number: GZ P 53798/95

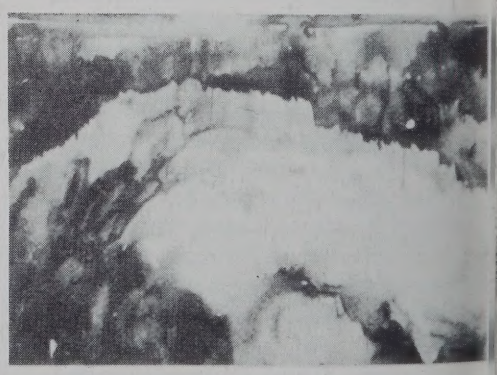
136 ITZINGER, Fritz (b. 1923). *Untitled*. Watercolor on paper. 50.0 x 65.0 cm. Seascape in cobalt blue and violet. Signed lower right. *N96.95.5. Hainfeld, Austria. Sep. 2, '95. Interpol Number: GZ P 53798/95

137 ITZINGER, Fritz (b. 1923). *Untitled*. Watercolor on paper. 50.0 x 65.0 cm. Abstract with cloudlike forms in cobalt blue and yellow. Signed l/r. *N96.95.6. Hainfeld, Austria. Sep. 2, '95. Interpol Number : GZ P 53798/95

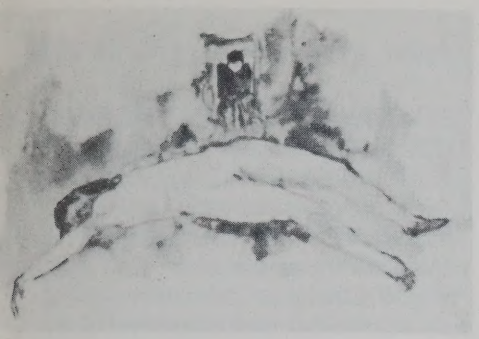
134

135

136



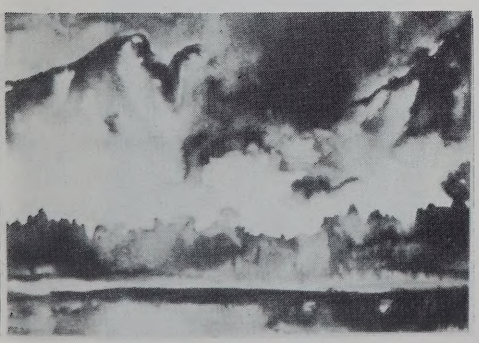
137



138

139

140



141

138 ITZINGER, Fritz (b. 1923). *Untitled.* Watercolor on paper. 50.0 x 65.0 cm. Signed l/r. *N96.95.8. Hainfeld, Austria. Sep. 2, '95. Interpol Number: GZ P 53798/95

139 ITZINGER, Fritz (b. 1923). *Untitled.* Watercolor on paper. 65.0 x 50.0 cm. Signed l/r. *N96.95.9. Hainfeld, Austria. Sep. 2, '95. Interpol Number: GZ P 53798/95

140 ITZINGER, Fritz (b. 1923). *Untitled.* Watercolor on paper. 65.0 x 50.0 cm. Signed l/r. *N96.95.13. Hainfeld, Austria. Sep. 2, '95. Interpol Number: GZ P53798/95.

141 ITZINGER, Fritz (b. 1923). *Untitled (Landscape).* Watercolor on paper. 50.0 x 65.0 cm. Signed l/r. *N96.95.7. Hainfeld, Austria. Sep. 2, '95. Interpol Number: GZ P 53798/95

142 ITZINGER, Fritz (b. 1923). *Untitled (Nude and Satyr).* Watercolor on paper. 65.0 x 50.0 cm. Signed l/r. *N96.95.12. Hainfeld, Austria. Sep. 2, '95. Interpol Number: GZ P 53798/95

143 ITZINGER, Fritz (b. 1923). *Untitled (Nude).* Watercolor on paper. 65.0 x 50.0 cm. Half-length portrait of a nude woman with large butterflies at her breasts. Signed l/r. *N96.95.10. Hainfeld, Austria. Sep. 2, '95. Interpol Number: GZ P 53798/95

144 ITZINGER, Fritz (b. 1923). *Untitled (Nude).* Watercolor on paper. 65.0 x 50.0 cm. Abstract nude in broad watercolor strokes. Signed l/r. *N96.95.11. Hainfeld, Austria. Sep. 2, '95. Interpol Number: GZ P 53798/95

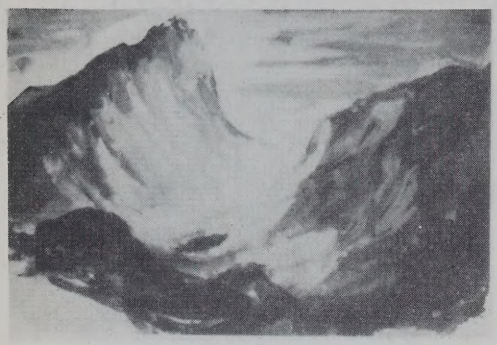
145 ITZINGER, Fritz (b. 1923). *Untitled (Reclining Nude).* Watercolor on paper. 50.0 x 65.0 cm. Signed l/r. *N96.95.2. Hainfeld, Austria. Sep. 2, '95. Interpol Number: GZ P 53798/95

142

143

144

145



146

147

148

149

146 ITZINGER, Fritz (b. 1923). *Untitled (Stormy Sea)*. Watercolor on paper. 50.0 x 65.0 cm. Depicts large wave in a stormy sea. Signed l/l. *N96.95.1. Hainfeld, Austria. Sep. 2, '95. Interpol Number: GZ P 53798/95

147 WASMEYER, Brigitte Johanna. *The Angel, the Dust Mountain and the Obelisk*, 1974. Oil on canvas. 35.0 x 28.0 cm. Signed l/r: JBW 1974/86. Inscribed: Damals habe ich Grabsteine gemalt. *N96.102.1. Linz, Austria. Dec. 12, '95. Interpol Number: GZ II-13/3491/9

Dutch, 17th Century

148 REMBRANDT, Harmensz. van Rijn (Circle of). *Detail from the Anatomy Lesson of Dr. Tulp*. Oil on canvas. 71.0 x 61.0 cm. The faces of three of the bearded men. *N96.40.1. Vancouver, B.C., Canada. Mar. 3, '95. Interpol Number: E-138/8-1995

149 VERTANGEN, Daniel (1598-1684). *Diana and Her Nymphs Bathing*. Oil on panel. 24.5 x 31.5 cm. Five women by a river, lying on the bank or bathing. Inscribed on the back: L28. May bear inventory number 85 355. *N96.70.1. Bourg-en-Bresse, Ain, France. Aug. 26, '95. Interpol Number: E-157/10-1995

Dutch, 18th Century

150 OS, Jan van (1744-1808). *Still Life with Roses*. Oil on canvas. 46.0 x 25.5 cm. *N96.72.4. Groitzsch, Germany. Mar. 8, '95. Interpol Number: E-137/8-1995

Dutch, 19th Century

151 EVERSEN, Adrianus (1818-97). *Landscape*. Oil on panel. 11.5 x 9.3 cm. *N96.38.1. Bern, Switzerland. Apr. 27, '95. Interpol Number: E-118/6-1995

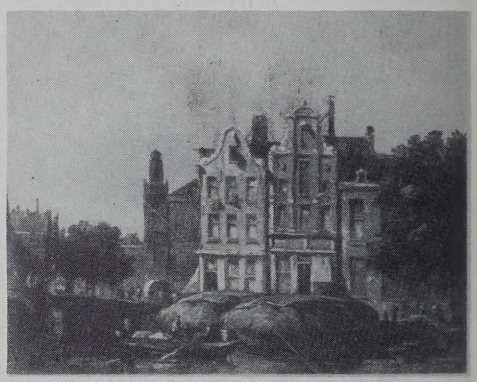
152 VOERMAN, Jan (1857-1941). *Twilight*. Oil on canvas. 50.0 x 60.0 cm. *N96.72.3. Groitzsch, Germany. Mar. 8, '95. Interpol Number: E-137/8-1995

English, 18th Century

153 SCHWANFELDER, Charles H. (1774-1837). *Landscape*. Oil on panel. 32.0 x 42.0 cm. Landscape with large grove of trees on the left with a figure and cattle in the center of the composition. *N96.67.2. Berlin, Germany. Feb. 28, '95. Interpol Number: E-164/11-1995

Flemish, 16th Century

154 *Ecce Homo*. Oil on canvas. 25.5 x 19.8 cm. Naked, bearded Christ with three behind him: one bearded and bald, the second wearing a headdress, and the third wearing a high white headdress. *N96.85.1. Arbois, Jura, France. Jul. 2, '95. Interpol Number: E-140/8-1995



151

154

Flemish, 17th Century

155 JORDAENS, Jacob, Studio of, Attr. to (1593-1678). Scene at an Inn. Oil on canvas. 38.0 x 27.0 cm. A stout inn keeper with a moustache holds out a tray on which there is a pigeon. A piece of paper marked "J. Jordaens" in ink was attached to the back of the painting. *N96.86.3. Courtrai, Belgium. Nov. 22, '94. Interpol Number: E-129/7-1995

155

56

157

French, 16th Century

156 *The Annunciation*. Oil on copper. 17.5 x 23.5 cm. The Virgin, with a halo and wearing a red dress, is seated at a desk looking at an open book; on the other side of the desk, facing her, there is an angel holding a lily in his left hand and raising his right hand. Inscribed with a monogram: "G" at bottom right. *N96.62.1. Vesoul, Haute Saône, France. Aug. 25, '95. Interpol Number: E-152/9-1995

French, 18th Century

157 BERNARD, Jean-Baptiste. *The Rendezvous*. Oil on canvas. 42.7 x 25.7 cm. A young man and woman decorating an arbor with garlands of flowers and preparing a picnic. *N96.46.1. Berlin, Germany. Dec. 5, '94. Interpol Number: E-123/7-1995

158 *Courtly Pair with Monkey*. Oil on linen. 38.0 x 31.0 cm. *N96.97.1. Graz, Austria. Oct. 4, '95. Interpol Number: GZII-10A/145/1/

159 *Magdalene at Prayer*. Oil on canvas. W. 255.0 cm. Female figure lying on her left side, leaning on her left elbow, with her face raised and turned to the right; landscape in the background. The bottom of the picture is horizontal but the rest is curved in the shape of a bow. Listed as an historical monument. *N96.42.2. Bar-le-Duc, Meuse, France. May 29, '95. Interpol Number: E-122/7-1995

160 An evangelist (?) Oil on canvas. 130.0 x 110.0 cm. Depicts one of the evangelists (or St. Jerome), with halo and beard, seated with his head turned towards the left. He wears a big red stole over his shoulders and arms. The background and parts of the stole have large cracks running throughout. Listed as an historical monument. *N96.42.1. Bar-le-Duc, Meuse, France. May 29, '95. Interpol Number: E-122/7-1995

158

159

160

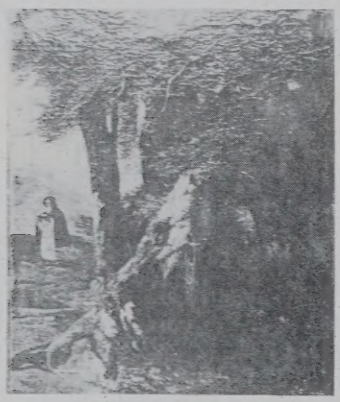
French, 19th Century

161 ROUSSEAU, Theodore (1812-67). *Monk in the Forest*. Oil on canvas. 50.0 x 60.0 cm. Monk in dark, hooded cloak and light-colored robe holding an open book in his hands. Signed: "Th. R." l/l. *N96.72.1. Groitzsch, Germany. Mar. 8, '95. Interpol Number: E-137/8-1995

German, 19th Century

162 BENDIXEN, Siegfried Detlev (1786-1864). *Cows at the Water*, 1831. Oil on panel. 21.0 x 26.0 cm. Landscape with river flood plain. Signed and dated in the bottom center. *N96.61.1. Göttingen, Germany. Apr. 7, '95. Interpol Number: E-111/6-1995

163 JUNGBLUT, Johann (1860-1912). *Skaters on a Lake*. Oil on canvas. 43.0 x 53.0 cm. Signed. *N96.77.4. Berlin, Germany. Feb. 25, '95. Interpol Number: E-169/11-1995



161

162

German, 20th Century

164 HANGER, Max (b. 1898). *Farmyard and Building*. Oil on canvas. 24.0 x 32.0 cm. Signed "Max Hanger the Elder." N96.77.5. Berlin, Germany. Feb. 25, '95. Interpol Number: E-169/11-1995

165 HANGER, Max (b. 1898). *Farmyard and Building*. Oil on canvas. 24.0 x 32.0 cm. Signed: "Max Hanger the Elder." N96.77.6. Berlin, Germany. Feb. 25, '95. Interpol Number : E-169/11-1995

Italian, 16th Century

166 MAZZUOLI, Giuseppe, Attr. to (1536-89). *St. Barnabas*. *N96.71.4. Ferrara, Italy. Apr. 26, '94. Interpol Number: E-158/10-1995

166

167

167 MAZZUOLI, Giuseppe, Attr. to (1536-89). *St. John the Baptist*. Oil on canvas. 105.0 x 45.0 cm. His thin, cross-shaped staff has a small band of scroll, with the word "Ecce" visible, twining around it. Arts and Monuments Department No. 08/00026030. *N96.71.2. Ferrara, Italy. Apr. 26, '94. Interpol Number: E-158/10-1995

168 *Madonna and Child*. 50.0 x 40.0 cm. Byzantine style with two angels on either side. Arts and Monuments Department No. 08/00025953. *N96.71.1. Ferrara, Italy. Apr. 26, '94. Interpol Number: E-158/10-1995

Italian, 17th Century

169 NEAPOLITAN SCHOOL. *Ecce Homo*. Oil on canvas. 128.0 x 102.0 cm. Inventory no. 15/000 66643. *N96.43.1. Naples, Italy. May 5, '94. Interpol Number: E-108/6-1995

168

169

170 NEAPOLITAN SCHOOL. *Flagellation of Christ*. Oil on canvas. 124.0 x 105.0 cm. Inventory no. 15/000 66642. *N96.43.3. Naples, Italy. May 5, '94. Interpol Number: E-108/6-1995

171 NEAPOLITAN SCHOOL. *Madonna and Child with Saints*. Oil on canvas. 120.0 x 97.0 cm. A figure in a monk's robes with a tonsure (St. Francis) kneels on the Madonna's right. Her head is turned to the left, towards another kneeling figure, who may be St. Jerome. Inventory No. 15/000 66666. *N96.43.2. Naples, Italy. May 5, '94. Interpol Number: E-108/6-1995

170

171

172 PAROLINI, Giacomo, Attr. to (1663-1733). *Jesus Saving Peter's Boat*. Oil on canvas. 95.0 x 125.0 cm. Jesus stands either on water or on a shoreline and reaches out to grasp Peter's right arm with his right hand. Arts and Monuments Department No. 08/00026118. *N96.71.6. Ferrara, Italy. Apr. 26, '94. Interpol Number: E-158/10-1995

173 PAROLINI, Giacomo, Attr. to (1663-1733). *Noli Me Tangere*. Oil on canvas. 125.0 x 95.0 cm. Christ as gardener holding a hoe in his left hand and holding his right hand above the Magdalene's head. *N96.71.5. Ferrara, Italy. Apr. 26, '94. Interpol Number: E-158/10-1995

172

173

174 *Martyr*. Oil on canvas. 125.0 x 60.0 cm. Female saint with arms bound at the wrist and tied to a post in front of her. Her arms are raised to the level of her forehead. An arrow pierces her back just behind her left shoulder blade. Arts and Monuments No. 08/00036348. *N96.71.10. Ferrara, Italy. Apr. 26, '94. Interpol Number: E-158/10-1995

175 *St. Sebastian*. Oil on canvas. 125.0 x 60.0 cm. Saint takes up the majority of the canvas and is tied by the wrists and ankles to a pole or tree trunk that is barely visible. Arts and Monuments Department No. 08/00036347. *N96.71.9. Ferrara, Italy. Apr. 26, '94. Interpol Number: E-158/10-1995

174

175

Italian, 18th Century

176 AZZI, Scipione. *Sacred Heart of Christ.* Oil on canvas. 88.0 x 60.0 cm. Oval canvas depicting Christ as "Good Shepherd" with a lamb draped over his shoulders. Rays of light emanate from his heart. *N96.71.11. Ferrara, Italy. Apr. 26, '94. Interpol Number: E-158/10-1995

177 SICILIAN SCHOOL. *Madonna of the Sorrows.* Oil on canvas. 70.0 x 60.0 cm. Oil painting in an arched frame with a small pedestal. Virgin holds a pale shroud in her left hand and touches it with her right hand. Her eyes look upward. Art & Monuments Inventory No. 19/00046733. *N96.68.2. Ciminna, Palermo, Italy. Mar. 16, '94. Interpol Number: E-179/11-1995

176

177

Italian, 19th Century

178 BECHI, Luigi (1830-1919). *Boys Playing Cards.* Oil on canvas. 40.5 x 46.0 cm. Seven boys who range in size and age, three of them actually playing cards. The central standing figure smokes a thin pipe. *N96.67.1. Berlin, Germany. Feb. 28, '95. Interpol Number: E-164/11-1995

179 BOARI, Gregorio, Attr. to (1795-1865). *St. Andrew.* Oil on panel. 105.0 x 40.0 cm. Saint holds a tall, thin wooden cross. Arts and Monuments Department No. 08/00026032. *N96.71.3. Ferrara, Italy. Apr. 26, '94. Interpol Number: E-158/10-1995

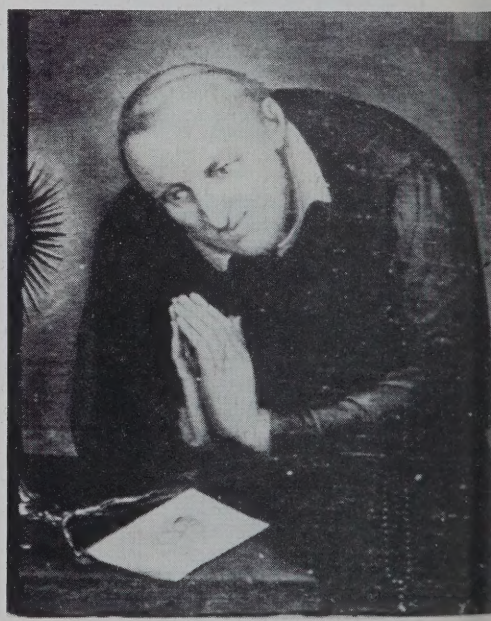
178

179

180 FORTUNATTI, G. *Peasant Scene.* Oil on board. 58.0 x 40.0 cm. Young woman stands with her hand on her hip next to a water trough where she fills a pot with water. A small boy sits on the trough's edge. *N96.80.6. Montevideo, Uruguay. Apr. 5, '95. Interpol Number: E-115/6-1995

181 SARULLO, Padre Pasquale, Attr. to. *St. Alfonso Dei Liguori.* Oil on canvas. 45.0 x 36.0 cm. *N96.68.1. Ciminna, Palermo, Italy. Mar. 16, '94. Interpol Number: E-179/11-1995

180



181

182 *St. Roch.* Oil on canvas. 125.0 x 60.0 cm. He holds a staff with a white cloth tied to it and what may be a wreath attached to it. Arts and Monuments Department No. 08/00036342. *N96.71.7. Ferrara, Italy. Apr. 26, '94. Interpol Number: E-158/10-1995

183 *St. Sebastian.* Oil on panel. 125.0 x 60.0 cm. Saint is tied to a tree by his wrists with a medieval town in the distance. Arrows pierce his chest and his right hip. Arts and Monuments Department No. 08/00036344. *N96.71.8. Ferrara, Italy. Apr. 26, '94. Interpol Number: E-158/10-1995

182

183

Italian, 20th Century

184 MAGNELLI, Alberto (1888-1971). *Countryside with Haystack.* Oil on canvas. 100.0 x 100.0 cm. Not signed or dated. *N96.60.2. Meudon or Pithiviers, France. Jan. 1, '94. Interpol Number: E-101/6-1995

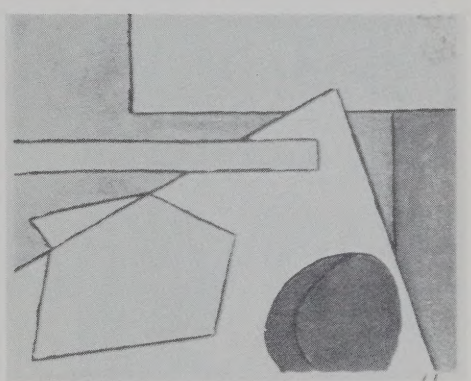
185 MAGNELLI, Alberto (1888-1971). *Self-Portrait.* Oil on canvas. 47.0 x 40.0 cm. Very modern portrait, but accurately figurative in style. *N96.60.4. Meudon or Pithiviers, France. Jan. 1, '94. Interpol Number: E-101/6-1995

184

185

186 MAGNELLI, Alberto (1888-1971). *Still Life with Blue Box.* Oil on canvas. 55.0 x 70.0 cm. Geometric abstraction with a three-dimensional, circular form on the lower right portion of the canvas, a large rectangle that bleeds off the top right of the canvas, and a long, thin rectangle that enters the composition at the middle left and ends just past the center of the canvas on the right. A polygon and another, large angular shape are also included in the bottom half of the canvas. "Signed: Magnelli 14" in the upper right corner. *N96.60.6. Meudon or Pithiviers, France. Jan. 1, '94. Interpol Number: E-101/6-1995

187 MAGNELLI, Alberto (1888-1971). *Untitled,* 1914. Oil on canvas. 100.0 x 75.0 cm. Abstract painting derived from the Cubist style. Factory chimney depicted on the left and other forms that seem to represent buildings and perhaps a tree. *N96.60.5. Meudon or Pithiviers, France. Jan. 1, '94. Interpol Number: E-101/6-1995



186

187

188 MAGNELLI, Alberto (1888-1971). *Woman No. III.* Oil on canvas. 100.0 x 100.0 cm. Inscribed: "AGM FIRENZE III" on the back. *N96.60.3. Meudon or Pithiviers, France. Jan. 1, '94. Interpol Number: E-101/6-1995

Peruvian, 18th Century

189 CUZCO SCHOOL. *St. Christopher.* Oil on canvas. 150.0 x 117.0 cm. The saint stands in water that flows up to the base of his knees. The infant Jesus sits on his left shoulder. *N96.94.3. Lima, Peru. Jul. 6, '94. Interpol Number: E-80/3-1995

190 CUZCO SCHOOL. *Virgin of Candlemas.* Oil on canvas. 130.0 x 114.0 cm. The Virgin stands, wearing a long cloak elaborately embroidered with large flowers. On her head she wears a crown. In her left hand, she holds a tall, lighted taper. A garland of climbing roses and a heavy curtain, held back by four cherubs frames the scene. *N96.94.1. Lima, Peru. Jul. 6, '94. Interpol Number: E-80/3-1995

188

189

191 SCHOOL OF LIMA. *St. Francis Xavier Sailing.* Oil on canvas. 110.0 x 70.0 cm. The saint has a halo of light around his head, which tilts to the left. He raises his left hand. Two figures, both wearing hats, can be seen on his right. *N96.94.2. Lima, Peru. Jul. 6, '94. Interpol Number: E-80/3-1995

Russian, 19th Century

192 BOGOLJUBOFF, Alexei-Petrowitsch (1824-96). *Normandy Landscape.* Oil on canvas. 45.0 x 64.0 cm. Farmyard scene with a woman airing a blanket at the window. In the center is a smaller building surrounded by trees. Signed l/l. *N96.84.2. Tarousa, Kaluga, Russia. Feb. 27, '95. Interpol Number: E-143/8-1995

190

192

193 SVERTSCHKOFF, Nicholas G. (1817-98). *Winter Scene,* 1874. Oil on canvas. 50.0 x 70.0 cm. Three passengers in a sleigh drawn by a troika in a blizzard. A man pulls them forward by the bridle. Signed l/l. *N96.84.1. Tarousa, Kaluga, Russia. Feb. 27, '95. Interpol Number: E-143/8-1995

194 VRUBEL, Mikhail-Alexandrovitch (1856-1910). *Untitled,* 1891. Watercolor and mixed media on paper. 48.5 x 28.0 cm. Depicts the Angel and the Demon struggling for the soul of Tamara. Signed l/r. *N96.44.1. Yerevan, Armenia. Jun. 5, '95. Interpol Number: E-125/7-1995

Venezuelan, 19th Century

195 FIGARI, Pedro (1861-1938). *Nightscape with Horse.* Oil on board. 40.0 x 40.0 cm. The paint applied as a heavy impasto. Inventory No. 2183. *N96.79.2. Montevideo, Uruguay. Jan. 1, '95. Interpol Number: E-110/6-1995

194

195

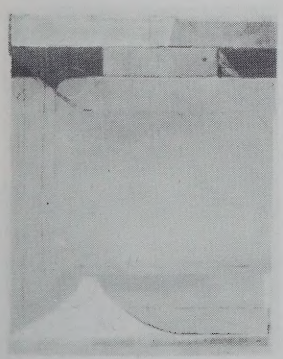
196 FIGARI, Pedro (1861-1938). *Washerwomen at Carrasco*. Oil and watercolor on board. 34.5 x 50.0 cm. Inventory No. 2775 *N96.79.1. Montevideo, Uruguay. Jan. 1, '95. Interpol Number : E-110/6-1995

Prints, Drawings

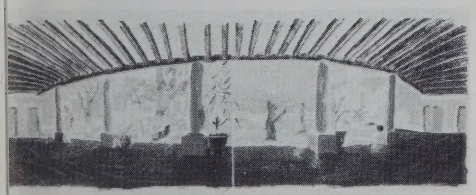
American, 20th Century

197 DIEBENKORN, Richard (1922-93). *Green*, 1986. Etching and aquatint. 102.9 x 135.9 cm. *N96.73.1. New York, NY. Feb. 18, '96.

196



197



198

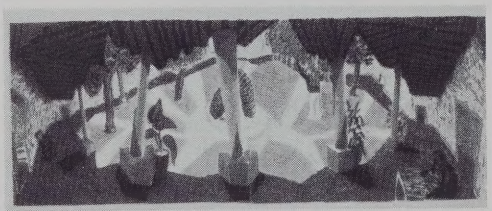
English, 20th Century

198 HOCKNEY, David (b. 1937). *Hotel Acatlan: The First Day*, 1984. Lithograph. 72.4 x 188.0 cm. A pillared, openwork roof opens out onto park closed in by yellow walls, with trees and plants in pots. Signed: "David Hockney" Edition 38/70. *N96.73.3. New York, NY. Feb. 18, '96.

199 HOCKNEY, David (b. 1937). *Hotel Acatlan: Two Weeks Later*, 1985. Lithograph. 72.4 x 188.0 cm. Bright-colored hotel lobby scene. Signed: "David Hockney" Edition 54/98. *N96.73.2. New York, NY. Feb. 18, '96.

Italian, 19th Century

200 CHIRICO, Giacomo de (1844-91). *Double Shadows*. Engraving. 38.0 x 30.5 cm. Signed l/r. *N96.100.3. New York, NY. Apr. 1, '95. Interpol Number: E-145/8-1995



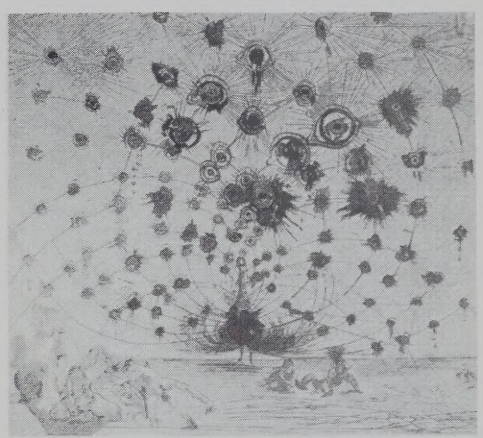
199

200

Spanish, 20th Century

201 DALI, Salvador (1904-89). *Argus. La Mythologie*. Engraving. 76.0 x 56.0 cm. Signed u/r. Edition No.: XVI/C. A beach with various figures and a peacock, its tail fully spread, with several of the circular forms in it depicted as eyes. *N96.100.4. New York, NY. Apr. 1, '95. Interpol Number: E-145/8-1995

202 DALI, Salvador (1904-89). *Femmes Poules*. Engraving. 38.0 x 29.0 cm. Hand-colored. Edition No.: 33/150. Two nude standing females with long chicken's legs, one seen from the back and the other from the front; a third figure wearing a red cape stands nearby. Signed l/r. *N96.100.2. New York, NY. Apr. 1, '95. Interpol Number: E-145/8-1995



201

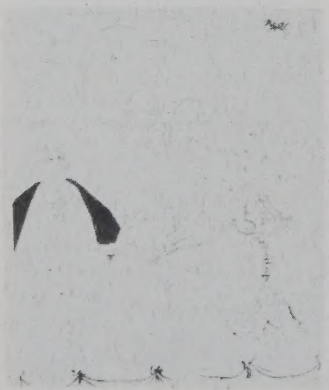
202

203 DALI, Salvador (1904-89). *La Tauromachie Individuelle*, 1966. Etching. 50.0 x 65.0 cm. Numbered: 153/XLI/C. A matador killing a bull silhouetted against a spattered background. *N96.100.7. New York, NY. Apr. 1, '95. Interpol Number: E-145/8-1995

204 DALI, Salvador (1904-89). *Le Banquet*, 1970. Engraving. A man and a woman sitting side by side, the woman's head is a very large skull. Numbered: 433, LXVIII/C. From the Don Juan suite. *N96.100.6. New York, NY. Apr. 1, '95. Interpol Number: E-145/8-1995

205 DALI, Salvador (1904-89). *Le Spectre et la Rose*. Engraving. 38.0 x 28.0 cm. Signed. Hand-colored. Depicting a woman standing, seen in left profile, wearing a long robe and a pointed witch's hat, with long hair falling over her shoulders; a small male figure stands behind the woman, and a rose appears in the upper right-hand corner. *N96.100.1. New York, NY. Apr. 1, '95. Interpol Number: E-145/8-1995

203

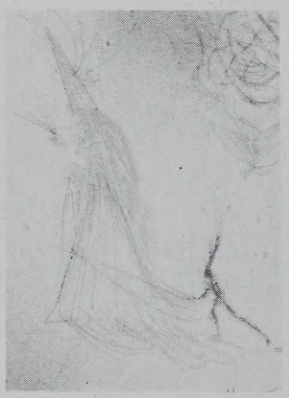


204

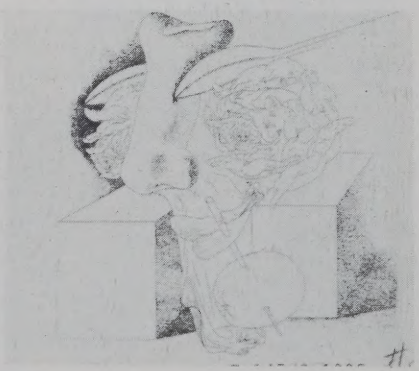
206 DALI, Salvador (1904-89). *Les Chants de Maldoror*. Engraving. Comprising three works in a single frame: *a.* a spoon stuck in a bone which resembles a nose in form, two chicken legs (resembling a pair of lips) and a piece of fruit on a skewer below, the bone flanked by two heads of lettuce on rectangular blocks. The whole resembling a face in profile; *b.* an armchair with an arm through it and a chair made of bones; *c.* a naked man sitting, seen from behind. Each engraving signed l/r. *N96.100.5. New York, NY. Apr. 1, '95. Interpol Number: E-145/8-1995

207 DALI, Salvador (1904-89). *Sexe*, 1972. Sepia on paper? Numbered: V/C. Signed l/r. Depicting female genitalia. *N96.100.9. New York, NY. Apr. 1, '95. Interpol Number: E-145/8-1995

208 DALI, Salvador (1904-89). *Sexe*, 1972. Engraving. Numbered: 5/50. Signed l/r. Depicting female genitalia. *N96.100.10. New York, NY. Apr. 1, '95. Interpol Number: E-145/8-1995



205



206

Uruguayan, 20th Century

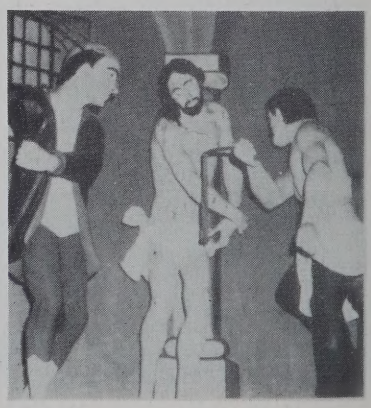
209 PORTOCARRERO, René: *Untitled*. Pastel on board. 70.0 x 50.0 cm. Abstract drawing of totem-like figures constructed of arc-like shapes and faceted triangular forms. Left figure has facial features and appears to be wearing a hat. The figure on the right is more plant-like in its conglomeration of shapes. *N96.80.9. Montevideo, Uruguay. Apr. 5, '95. Interpol Number: E-115/6-1995

Sculpture

Austrian, 19th Century

210 *Christ Mocked at the Column*. Polychromed wood. Diam. 90.0 cm. Ht. 90.0 cm. Christ is bearded with long hair and stands slightly hunched to the left with his wrists crossed. A shirtless soldier stands to the right holding a shirred whip in his right hand. Soldier to the left wears a jacket and cap, his right arm clenched to his side.*N96.89.2. Kirchbichl, Austria. Nov. 1, '95. Interpol Number: GZ P 3595/95

209



210

211 *Christ in Prison*. Polychromed wood. Diam. 90.0 cm. Ht. 90.0 cm. Christ seated on a stone block, wearing only a cloak around his shoulders. His wrists are bound and his head cocked to the left. *N96.89.3. Kirchbichl, Austria. Nov. 1, '95. Interpol Number: GZ P 3595/95

212 *Christ in the Garden*. Polychromed wood. Diam. 87.0 cm. Ht. 87.0 cm. *N96.89.1. Kirchbichl, Austria. Nov. 1, '95. Interpol Number: GZ P 3595/95

Austrian, 20th Century

213 DANCER. *Dr. Johann Peter Frank*, 1935. Bronze. *N96.88.1. Vienna, Austria. Aug. 1, '95. Interpol Number: GZ D 3975-A/95

211

212

214 *St. John of Nepomuk*, 1900. Wood. Ht. 50.0 cm. *N96.98.1. Wildendurnbach, Austria. Oct. 17, '95. Interpol Number: GZ P 54 507/95

Belgian, 20th Century

215 FOLN, Jean-Michel (b. 1934). *Untitled*, 1995. Metal. Diam. 30.0 cm. Ht. 250.0 cm. Heart-shaped head with round eyes and mouth on a long cylindrical base. Signed on the base at the bottom right. *N96.66.1. Courcelle, Belgium. Apr. 30, '95. Interpol Number: E-165/11-1995

213

214

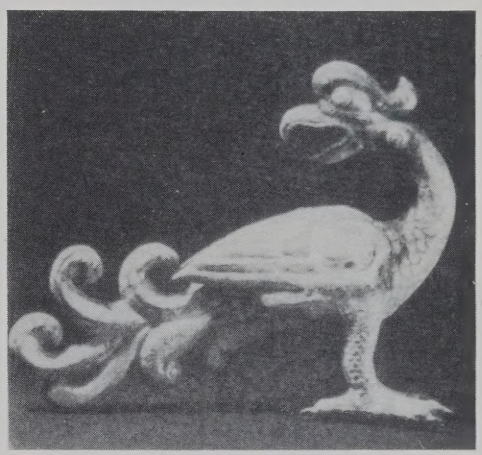
215

Chinese, 8th Century

216 *Phoenix*. Gilded bronze. 13.0 x 17.0 cm. A standing bird, its head turned towards its back, with large claws. *N96.99.1. Vienna, Austria. Oct. 20, '95. Interpol Number: GZII-29089/SB/9

Colombian, 17th Century

217 *The Immaculate Conception*. Polychromed wood. 39.0 x 30.0 x 15.0 cm. The Virgin standing on a crescent with a cherub's head in the center. *N96.83.1. Bogota, Colombia. Aug. 8, '95. Interpol Number: E-180/12-1995

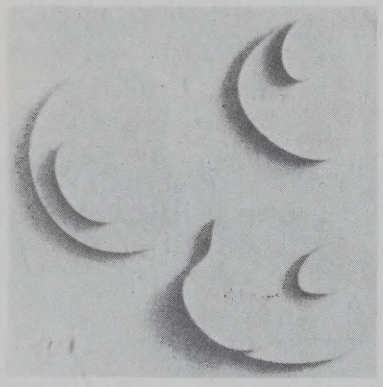


216

217

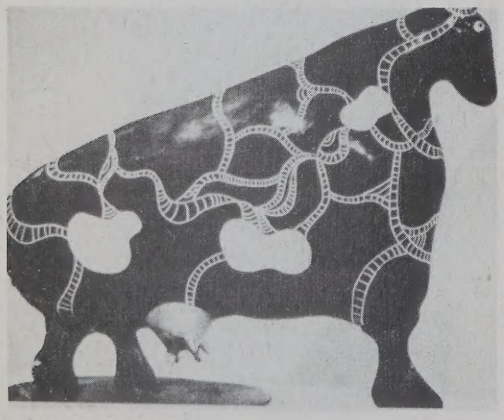
French, 20th Century

218 ARP, Jean (Hans) (1887-1966). *Untitled.* Wood carving in relief. 75.5 x 75.5 cm. Square base or ground with three ovoid, palette-like elements superimposed on the square with smaller ovoid elements placed on top of them. Signed: "Jean Arp" on the reverse. *N96.60.1. Meudon or Pithiviers, France. Jan. 1, '94. Interpol Number: E-101/6-1995



218

219 *front*



219 *back*

219 ST. PHALLE, Niki de. *Untitled.* Polyester. 70.0 x 50.0 x 25.0 cm. Figure of a cow with painted red, yellow, blue, and green design on white background on one side, gilded udder; metal feet and stand. Inscribed: No. 49/50 and "Niki de St Phalle" engraved on plaque on a foreleg. *N96.64.1. Zurich, Switzerland. Jun. 21, '95. Interpol Number: E-171/11-1995

Italian, 18th Century

220 SICILIAN SCHOOL. *Child Jesus Killing a Dragon.* Painted wood. Ht. 60.0 cm. Figure holding staff in right hand and dressed in a short, light robe piercing the mouth of a dragon at his feet. The child's left foot on the dragon's neck. Art & Monuments Inventory No. 19/00046739. *N96.68.3. Ciminna, Palermo, Italy. Mar. 16, '94. Interpol Number: E-179/11-1995

220

221

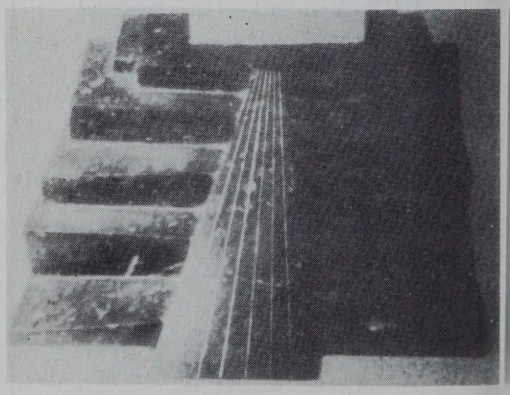
221 *Angel.* Gilded wood. Ht. 80.0 cm. Arts & Monuments Inventory No. 19/00046739. *N96.68.4. Ciminna, Palermo, Italy. Mar. 16, '94. Interpol Number: E-179/11-1995

222 *Angel.* Gilded wood. Ht. 80.0 cm. Companion to N96.68.4. Arts & Monuments Inventory No. 19/00046739. *N96.68.5. Ciminna, Palermo, Italy. Mar. 16, '94. Interpol Number: E-179/11-1995

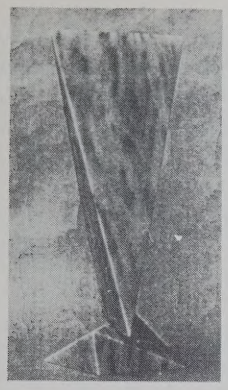
Japanese, 20th Century

223 OSAMU, Nakajima. *Untitled.* Stone. 13.0 x 25.0 x 25.0 cm. *N96.87.1. Langenstein, Austria. Feb. 10, '95. Interpol Number: GZ P 151/95-32/

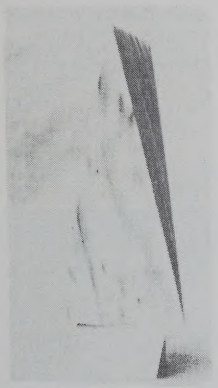
222



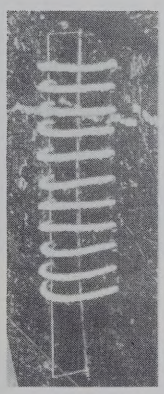
223



224 *front*



224 *back*



225

226

224 OSAMU, Nakajima. *Untitled.* Marble. 41.0 x 18.0 x 17.0 cm. *N96.87.2. Langenstein, Austria. Feb. 10, '95. Interpol Number: GZ P 151/95-32/

225 OSAMU, Nakajima. *Untitled.* Serpentine, glass and rope. 51.0 x 15.0 x 18.0 cm. Glass mounted on dark stone with eleven rope bands around the glass strip as support or attachment. *N96.87.3. Langenstein, Austria. Feb. 10, '95. Interpol Number: GZ P 151/95-32/

226 OSAMU, Nakajima. *Untitled.* Stone. 57.0 x 10.0 x 12.0 cm. *N96.87.4. Langenstein, Austria. Feb. 10, '95. Interpol Number: GZ P 151/95-32/

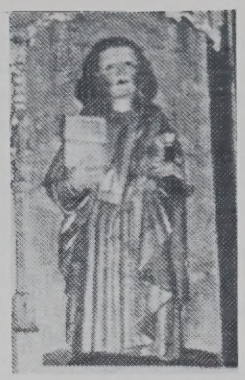
Polish, 15th Century

227 *Saint Paul (?)* Polychromed wood. 49.0 x 15.0 cm. With a sword in his left hand and an open book in his right. He wears a blue and gold robe with a white collar and a belt around the hips; restored in 1981. *N96.56.3. Karsiborz, Poland. Dec. 26, '94. Interpol Number: E-105/6-1995

228 *Pietà.* Polychromed wood. 79.0 x 45.0 cm. Seated Madonna. Restored in 1981. *N96.56.1. Karsiborz, Poland. Dec. 26, '94. Interpol Number: E-105/6-1995

229 *St. Barbara.* Polychromed wood. 49.0 x 15.0 cm. Carrying a model of her tower, wearing a blue and gold robe and a cloak belted together at the waist, a white headdress. Restored in 1991. *N96.56.4. Karsiborz, Poland. Dec. 26, '94. Interpol Number: E-105/6-1995

230 *St. Dorothy.* Polychromed wood. 49.0 x 15.0 cm. Standing with long, fair hair flowing down her back, wearing a blue and gold robe belted at the waist, a cloak, and a gold crown and roses on her head; restored in 1981. *N96.56.5. Karsiborz, Poland. Dec. 26, '94. Interpol Number: E-105/6-1995



227

228

229

230

231*St. James.* Polychromed wood. 49.0 x 15.0 cm. With a full black beard and black hair, wearing a blue and gold robe, a cloak and a hat with a drooping brim. Restored in 1981. *N96.56.2. Karsiborz, Poland. Dec. 26, '94. Interpol Number: E-105/6-1995

Portuguese, 15th Century

232 *Madonna and Child.* Stone. Ht. 44.5 cm. Madonna seated with a veil over her head and shoulders, with the child Jesus on her left knee. *N96.53.3. Idanha-Belas, Estramadura, Portugal. Nov. 11, '94. Interpol Number: E-116/6-1995

231

232

Portuguese, 18th Century

233 *Our Lady of the Immaculate Conception.* Painted wood. Ht. 61.0 cm. Madonna stands with her hands joined in prayer, with long, wavy hair falling over her shoulders down to her waist, wearing a white robe and a gold-embroidered blue cape; there are two heads of cherubs at her feet. *N96.54.4. Tondela, Portugal. May 22, '95. Interpol Number: E-132/7-1995

234 *Our Lady of the Immaculate Conception.* Polychromed wood. Ht. 59.0 cm. Madonna stands on the crescent moon, hands clasped, on a base consisting of three cherubs' heads, wearing a crown and a gold cape over a paler robe. *N96.55.1. Azambuja, Portugal. Jan. 31, '95. Interpol Number: E-133/7-1995

233

234

235 *St. Ann.* Polychromed wood. Ht. 48.0 cm. St. Ann standing, carrying the Virgin as a child - who is reading from an open book on her lap - on her left arm. *N96.53.1. Idanha-Belas, Estramadura, Portugal. Nov. 11, '94. Interpol Number: E-116/6-1995

236 *St. Anthony.* Painted wood. Ht. 61.0 cm. Wearing a blue robe and a dark cape belted at the waist, holding a cross in his right hand and, in his left hand, a book on which the Child Jesus is standing. Ht. 61-70 cm. *N96.54.2. Tondela, Portugal. May 22, '95. Interpol Number: E-132/7-1995

235

236

237 *St. Blaise*. Painted wood. Ht. 51.0 cm. Wearing a white robe, a richly embroidered cape and a mitre and holding a crozier in his right hand. Ht. 51-60 cm. *N96.54.3. Tondela, Portugal. May 22, '95. Interpol Number: E-132/7-1995

238 *St. Dominic*. Wood. Ht. 61.0 cm. Wearing a white robe and a dark cape, holding a book and with his right hand slightly raised. Height ranges from 61 to 70 cm. *N96.54.1. Tondela, Portugal. May 22, '95. Interpol Number: E-132/7-1995

237

238

239 *St. Joachim*. Polychromed wood. Ht. 48.0 cm. Wearing a dark cape over a long, richly embroidered robe, holding a staff in his left hand and with his right hand on his heart. *N96.53.2. Idanha-Belas, Estramadura, Portugal. Nov. 11, '94. Interpol Number: E-116/6-1995

Spanish, 14th Century

240 Virgin of Villavieja. Polychromed wood. Ht. 87.0 cm. *N96.74.1. Logrono, Rioja, Spain. Aug. 19, '95. Interpol Number: E-156/10-1995

239

240

Swiss, 20th Century

241 STUDER, Rosa. Untitled. Bronze. 35.0 x 95.0 cm. Stylized bird with outstretched wings sheltering two smaller birds. Approx. weight, 18 kg. *N96.39.1. Altstetten, Switzerland. May 15, '95. Interpol Number: E-142/8-1995

Unknown, 20th Century

242 Female Nude. Patinated bronze. Ht. 35.0 cm. Nude young woman stands with her left arm raised and her head leaning to the right on a dark marble base. *N96.80.3. Montevideo, Uruguay. Apr. 5, '95. Interpol Number: E-115/6-1995

241

242

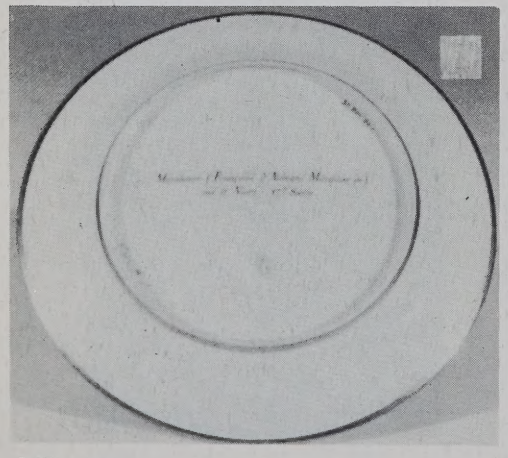
Decorative Arts

Ceramics, Pottery, Porcelain

French, 19th Century

245 SÈVRES MANUFACTURY. Dessert plate, 1820. Porcelain. Diam. 28.0 cm. Plate with a brownish-black portrait of the Marquise de Maintenon in the center and a wide, gold-marbled, lapis-blue border, which has a gold frieze around the inner and outer edge. Inscribed verso in center: Maintenon (Françoise d'Aubigne Marquise de) née a Niort. 17ème Siècle." and near rim: "30 Nov. 20" *N96.93.1. Versailles, France. May 16, '95. Interpol Number: E-114/6-1995

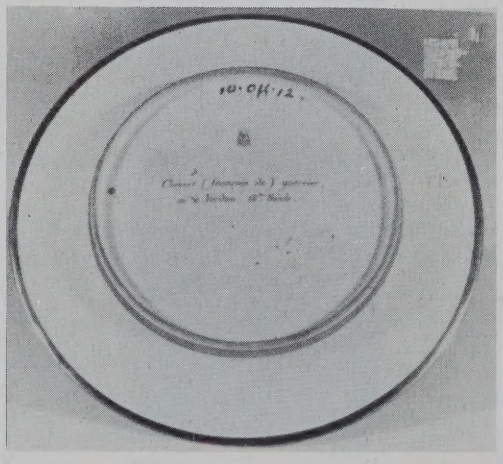
245 *face*



245 *verso*

246 SÈVRES MANUFACTURY. Dessert plate, 1820. Porcelain. Diam. 28.0 cm. Plate with a brownish-black portrait of the Marquis de Chevert in the center and a wide, gold-marbled, lapis-blue border, which has a gold frieze around the inner and outer edge. Inscribed on the back: "Chevert (François de) guerrier, née à Verdun. 18ème Siècle." *N96.93.2. Versailles, France. May 16, '95. Interpol Number: E-114/6-1995

246 *face*



246 *verso*

French, 20th Century

247 Vase. Ceramic. Diam. 10.0 cm. Ht. 25.0 cm. Ceramic vase in tones of brown, partly covered in bronze, with four handles at the neck. Base has band with plique-à-jour leaf pattern. *N96.80.8. Montevideo, Uruguay. Apr. 5, '95. Interpol Number: E-115/6-1995

German, 18th Century

248 Dresden Porcelain Manufactury. Pitcher "Air," 1741. Porcelain. Symbolizes "Air," from a model by Johann Joachim Kaendler (1706-1775); spherical with round base and swan-neck handle; white decorated with multicolored peacock's feathers on base and neck and with relief figures of Juno, Zephyrus, a bagpipe-playing cherub, and a heron. Mark of red swords on black and white background. *N96.45.2. Rendsburg Harbor, Germany. Mar. 20, '94. Interpol Number: E-106/6-1995

247

248

249 Dresden Porcelain Manufactury. Pitcher "Water," 1741. Porcelain. Symbolizes "water," produced from a model by Johann Joachim Kaendler (1706-1775); round base and handle; blue on a white background, decorated with figures (some in relief) of Neptune, seahorses, water nymphs, and a ship. Mark of red swords on black and white background. Bears the number 81609. *N96.45.1. Rendsburg Harbor, Germany. Mar. 20, '94. Interpol Number: E-106/6-1995

Clocks, Timepieces, Watches

French, Century Unknown

250 MARTINOT, J. Mantel clock. Boulle case with bronze decoration. 70.0 x 29.0 cm. With base, enamel signature on face: "J. Martinot" N96.77.3. Berlin, Germany. Feb. 25, '95. Interpol Number: E-169/11-1995

249

251

251 QUATORINE, Louis. Boulle bracket clock. Clock by Le Charne of Paris, with spherical feet, decorated with chased bronze and inlays, round dial with Roman numerals. Signed: Louis Quatorine. *N96.41.1. Tipperary, Ireland. Jun. 12, '95. Interpol Number: E-136/8-1995

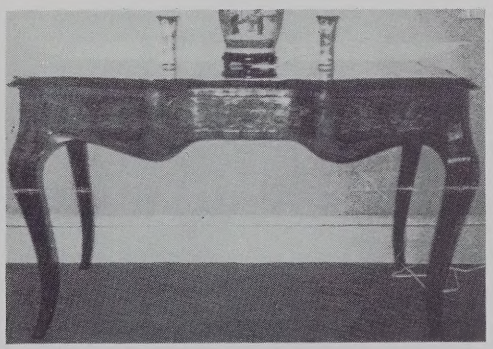
Furniture, Accessories

English, Century Unknown

252 Chippendale (style of). Games table. Mahogany. 88.2 x 73.0 cm. Decorated with imprints. N96.41.3. Tipperary, Ireland. Jun. 12, '95. Interpol Number: E-136/8-1995

European, 19th Century

253 Continental inlaid writing table. Fruitwood. 60.5 x 114.0 cm. Table is inlaid on ormolu mounts, with three drawers; the top is covered with velvet and the front is decorated with imprints and inlaid work. *N96.41.2. Tipperary, Ireland. Jun. 12, '95. Interpol Number: E-136/8-1995



253

254

Glass

French, 19th Century

254 GALLÉ, Emile (1846-1904). Table lamp, 1900. Mold-blown overlaid and etched glass. Diam. 35.6 cm. Ht. 45.7 cm. Acid cut-back, blown-out design of rhododendron flowers and leaves. Signed shade and base. *N96.35.1. New York, NY. Feb. 6, '96.

French, 20th Century

255 Lamp, 1900. Cameo glass. Diam. 12.0 cm. Ht. 25.0 cm. Lamp with white design on red background, on bronze base. *N96.80.5. Montevideo, Uruguay. Apr. 5, '95. Interpol Number: E-115/6-1995

German, 20th Century

256 Goblet. Silvered crystal. Ht. 20.0 cm. Goblet with wide mouth and broad, flat lip on heavily ornate pedestal with a thick knob at the center and a squarish, possibly footed base. *N96.80.2. Montevideo, Uruguay. Apr. 5, '95. Interpol Number: E-115/6-1995

255

256

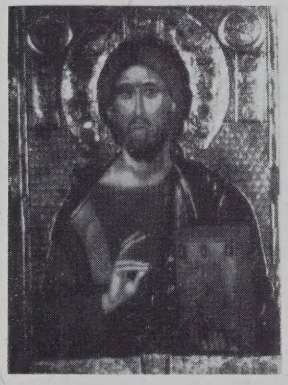
Icons

Russian, 14th Century

257 *Christ as Teacher*. Oil on panel. 15.0 x 25.0 cm. Half-length image of Christ in red robe with dark cloak over it. Greek letters depicted inside two medallions and band are placed either side of his head. *N96.69.1. Mozirje, Slovenia. Aug. 4, '95. Interpol Number: C/OV-2C/385/96

Syrian, 7th Century

258 *Last Supper and Crucifixion*. Tempera (or encaustic) on panel. In two sections, divided horizontally. The upper section depicts the crucifixion with Jesus on the cross in the center and two women (the Virgin and Mary Magdalene) praying on the left and St. John the Evangelist on the right. The lower section depicts Christ on the left side of a semi-circular table, seated in an armchair with his feet resting on a stool. Interpol Number: E-126/7-1995



257

258

Ivories

Austrian, 17th Century

259 Covered tankard, 1650. Ivory and silver. Ht. 35.0 cm. Silver base and carved ivory lid. The body depicts hunting figures in high relief. Atop the silver lid, an ivory carving of Diana with a hound by her side. *N96.103.1. Hof bei Salzburg, Austria. Dec. 1, '95. Interpol Number: GZ P 1713/95

Liturgical Objects

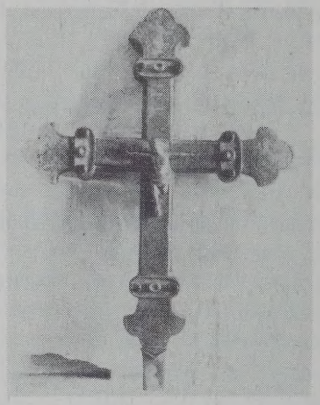
French, 13th Century

260 Processional cross. Silver gilt. 51.0 x 40.0 cm. Cross depicting Crucifixion with bands of three jewels at each of the trefoil ends. A delicate foliate pattern is lightly incised on the surface. On the other side, a low relief depicts the lamb or Agnus Dei in the center as well as some other scenes and symbols of the evangelists incorporated with the same foliate patterns. *N96.82.1. Herme, Seine et Marne, France. Aug. 8, '95. Interpol Number: E-117/11-1995

259

German, 16th Century

261 Pitcher, 1599. Silver. Diam. 13.8 cm. Ht. 28.5 cm. Divided by central band placed at the level of the base of the handle. Inscribed: "1599" on the base. *N96.78.10. Marienburg, Saxony, Germany. Jul. 24, '94. Interpol Number: E-160/10-1995



260 *front*

260 *verso*

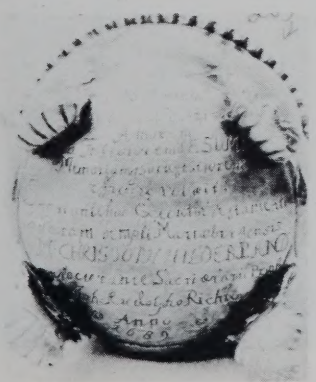
261

German, 17th Century

262 Pyxis, 1660. Silver. Diam. 8.0 cm. Ht. 9.0 cm. (includes cross). Round, low-sided object with tulip and other bulb-like flowers creating a design around the sides and on the lid. Inscribed: "Der Kirchen in Marienberg Verehrt Dorothea Struntzin Geborene Wildfewerin - 1660" *N96.78.2. Marienburg, Saxony, Germany. Jul. 24, '94. Interpol Number: E-160/10-1995

262

263 *detail*



263 *detail*

263 Pyxis, 1689. Silver. Diam. 10.5 cm. Ht. 18.0 cm. Round silver container, partially gold-plated with scallop-shaped feet. Cross on top depicts crucifixion, and the lid and sides are incised with a circular pattern. With a long inscription on the underside including: "Christoph Hilderbrand.Anno 1689." *N96.78.9. Marienburg, Saxony, Germany. Jul. 24, '94. Interpol Number: E-160/10-1995

264 Silver ewer, 1671. Silver. Diam. 13.5 cm. Ht. 26.5 cm. Inscribed: "Sebastian Sahrer V. Sahr - Elisabeth Sahrerin G. Vitzthumin Von Apollo Anno 1671" *N96.78.7. Marienburg, Saxony, Germany. Jul. 24, '94. Interpol Number: E-160/10-1995

264

German, 18th Century

265 Chalice, 1732. Silver. Diam. 10.2 cm. Ht. 22.5 cm. Partially gold-plated. Inscription: "Petrus Wolff - Elisabeth Wolffin Anno 1732" on the knop of the stem. *N96.78.4. Marienburg, Saxony, Germany. Jul. 24, '94. Interpol Number: E-160/10-1995

266 Pyxis, 1732. Silver. Diam. 10.2 cm. Ht. 4.3 cm. Partially gold-plated. Inscribed: "Petrus Wolff - Elisabeth Wolffin Anno 1732" *N96.78.5. Marienburg, Saxony, Germany. Jul. 24, '94. Interpol Number : E-160/10-1995

265

266

German, 19th Century

267 Baptismal ewer, 1896. Silver. Diam. 12.0 cm. Ht. 28.5 cm. With handle in the shape of a branch with leaves and berries. Mounted on a small circular stand. Inscribed: "1896" with a dedication. *N96.78.6. Marienburg, Saxony, Germany. Jul. 24, '94. Interpol Number: E-160/10-1995

268 Ewer, 1897. Silver. Diam. 12.7 cm. Ht. 33.0 cm. *N96.78.8. Marienburg, Saxony, Germany. Jul. 24, '94. Interpol Number: E-160/10-1995

267

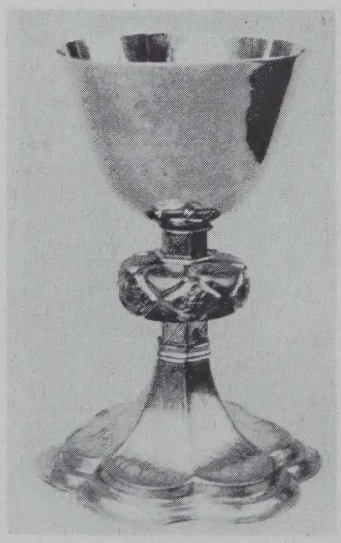
268

269 Pyxis. Gold. Diam. 8.3 cm. Ht. 19.0 cm. Round container on small, round pedestal, with a two-tiered lid with a raised design around the two bands. A cross with rounded sides is mounted on top. Height includes cross. *N96.78.1. Marienburg, Saxony, Germany. Jul. 24, '94. Interpol Number: E-160/10-1995

German, Century Unknown

270 Chalice. Gold-plated silver. Diam. 13.2 cm. Ht. 19.0 cm. Diameter measurement from base. *N96.78.3. Marienburg, Saxony, Germany. Jul. 24, '94. Interpol Number: E-160/10-1995

269



270

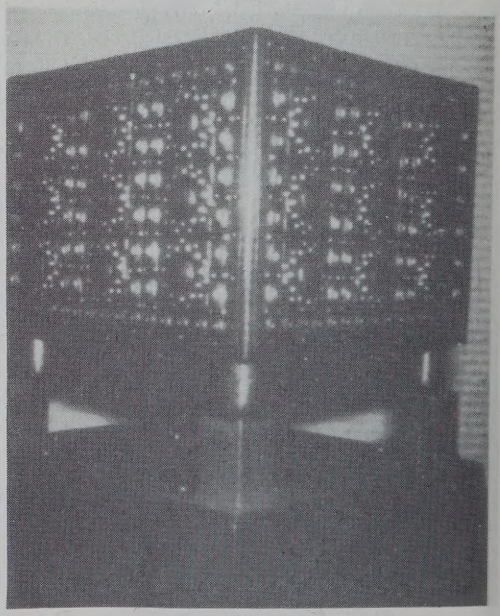
Miscellaneous Articles

Austrian, 19th Century

271 Planter. Sheet brass. 14.0 x 2.5 x 18.5 cm. Art Nouveau planter with sidewalls constructed of sheet brass with finished corners. The walls have a raised pattern of jewel-like shapes in rows or arranged in circles. *N96.90.1. Vienna, Austria. Oct. 23, '95. Interpol Number: GZ D 3762-P/95

English, 18th Century

272 Georgian brass-bound buckets. Wood. Diam. 32.0 cm. Bases decorated with imprints. N96.41.4. Tipperary, Ireland. Jun. 12, '95. Interpol Number: E-136/8-1995



271

Rugs, Carpets

Turkish, 16th Century

273 Anatolian carpet. Wool. 185.0 x 130.0 cm. Predominantly red. *N96.76.1. Prague, Czech Republic. Jan. 1, '95. Interpol Number: E-155/10-1995

Silver

English, 18th Century

274 Tankard. Silver. 20.0 x 10.0 cm. Chased silver tankard with lid and rococo handle. *N96.80.11. Montevideo, Uruguay. Apr. 5, '95. Interpol Number: E-115/6-1995

Portuguese, Century Unknown

275 Six chased and engraved goblets. Silver. With lions' heads on them. Weight approximately 200 g each. *N96.80.1. Montevideo, Uruguay. Apr. 5, '95. Interpol Number: E-115/6-1995

Tapestries, Textiles

Flemish, 17th Century

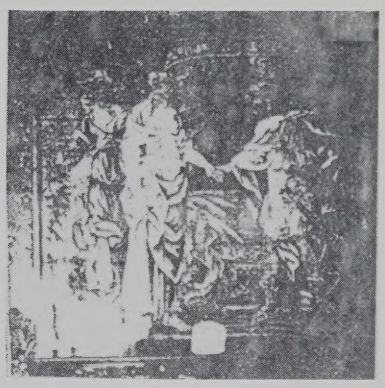
276 *Diana the Huntress*. Silk and wool high-warp. 300.0 x 340.0 cm. *N96.86.2. Courtrai, Belgium. Nov. 22, '94. Interpol Number: E-129/7-1995

277 *The Return of Ulysses*. Silk and wool high-warp. 300.0 x 280.0 cm. *N96.86.1. Courtrai, Belgium. Nov. 22, '94. Interpol Number: E-129/7-1995

274 *drawing*

273

275



276 *detail*

276 *detail*

277

Antiquities

Sculpture

Greek, 6th Century, B.C.

278 Head. Marble. 20.0 x 25.0 x 15.0 cm. Badly worn, Archaic period. Faint, almond-shaped eyes, and nose and mouth are almost completely worn. *N96.59.1. Sefahatli, Yozgat, Turkey. Jan. 1, '90. Interpol Number: E-162/11-1995

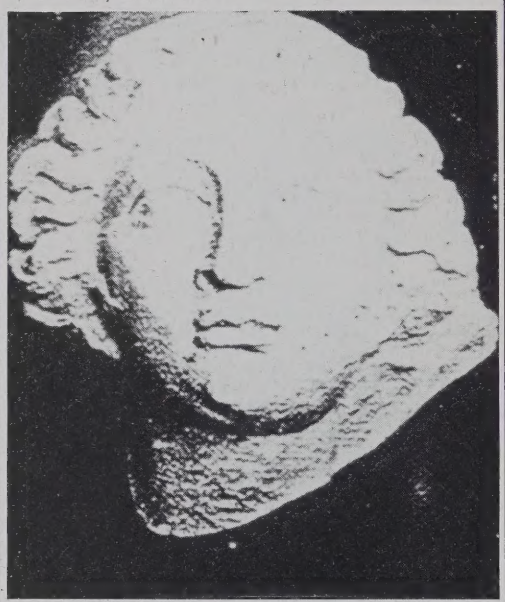
278

279

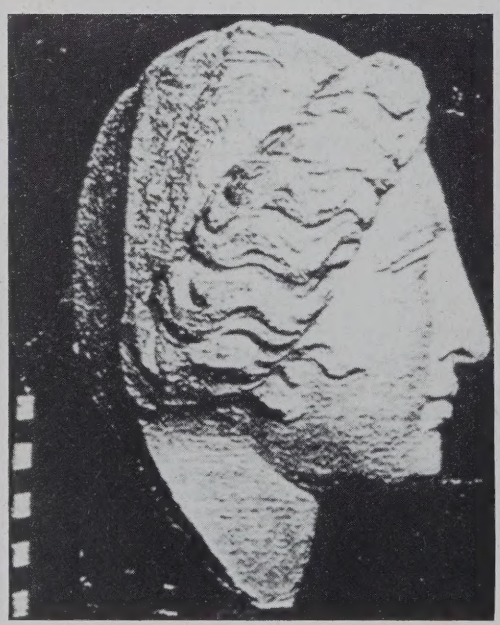
Roman, 2nd Century, A.D.

279 Architectural fragment. 45.0 x 66.0 cm. Block of white marble carved to represent a man's head with round holes for eyes and mouth. *N96.48.1. Perge, Turkey. May 4, '95. Interpol Number: E-117/6-1995

280 *Female Head*. Marble. 24.0 x 21.0 cm. Later Roman empire. *N96.58.1. Kapacash, Aydin, Turkey. Aug. 1, '92. Interpol Number: E-163/11-1995



280 *front*

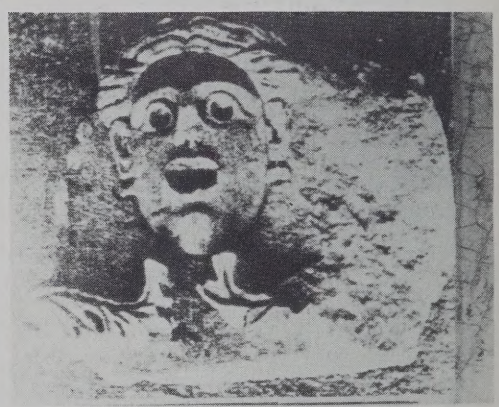


280 *side*

Roman, 3rd Century, A.D.

281 Building decoration. Limestone. 50.0 x 50.0 x 28.0 cm. In high relief: human face with hair combed to the sides and round eyes and mouth, framed in leaves. Inventory No. 28. *N96.51.2. Kale, Antalya, Turkey. May 20, '95. Interpol Number: E-124/7-1995

282 Fragment of Roman sarcophagus. Marble. 40.0 x 50.0 x 16.0 cm. Carved in medium relief: male torso; very poor condition. Inventory No. 109. *N96.51.1. Kale, Antalya, Turkey. May 20, '95. Interpol Number: E-124/7-1995



281

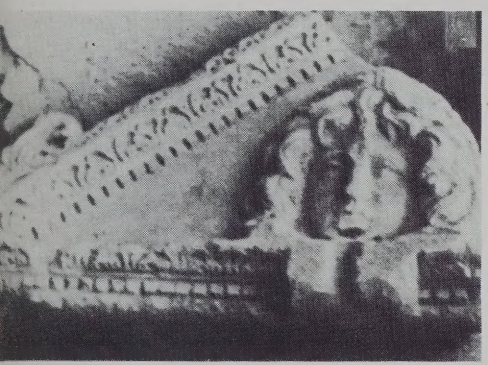
282

Asian Art

283 Sarcophagus fragment. Marble. 73.0 x 50.0 x 23.0 cm. Carved in medium relief: capital of column with geometric designs around the edges and, in the center, a human face with curly hair, a strand of which comes down over the forehead; right portion broken. Inventory No. 105. *N96.51.3. Kale, Antalya, Turkey. May 20, '95. Interpol Number: E-124/7-1995

Roman, Century Unknown

284 Funerary stele. Stone. 70.0 x 40.0 cm. With a spiral geometrical design. *N96.47.1. Simav-Yemisli Village, Turkey. Mar. 15, '95. Interpol Number: E-107/6-1995



283

284

Ceramics

Chinese, 19th Century

285 Pair of vases. Porcelain. Diam. 25.0 cm. Ht. 35.0 cm. Vases decorated with hand-painted dragons and other multi-colored designs. *N96.80.4. Montevideo, Uruguay. Apr. 5, '95. Interpol Number: E-115/6-1995

Japanese, 18th Century

286 SHIZAN, Kusumoto-Hakkei Kunshaku (1733-1805). Censer. Stasuma ceramic. Ht. 7.5 cm. *N96.91.1. Vienna, Austria. Nov. 23, '95. Interpol Number: GZ D 8500-S/95

285

286

Japanese, Century Unknown

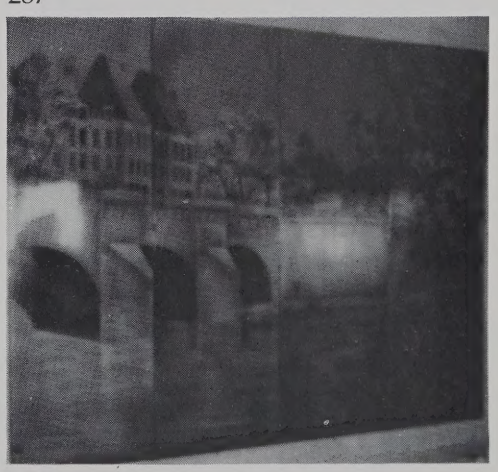
287 MON, Shimazu. Covered container. Stasuma ceramic. Diam. 12.2 cm. *N96.91.2. Vienna, Austria. Nov. 23, '95. Interpol Number: GZ D 8500-S/95

Furniture, Accessories

South East Asian, 20th Century

288 Four-panel screen, 1937. Lacquer and gold leaf. Made for the Arts Decoratifs Exhibition in Paris in 1937. Decorated on both sides: *recto,* depicting a Paris street map with major historical monuments marked in gold leaf, all against a black ground; *verso,* depicting a stone arched bridge over a river (the Seine) and buildings on the bridge and shore surrounded by trees. *N95.372.1. Longboat Key, FL. Jan. 1, '85. *Reward.*

287



288

Miscellaneous

Models

Belgian, 20th Century

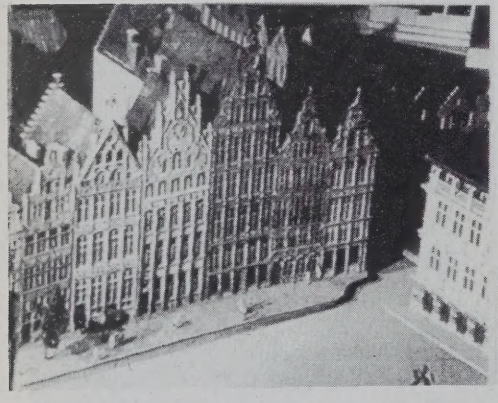
289 FRANKEN, Roel. *Model of Antwerp Guildhall*, 1992. Synthetic material. 39.0 x 36.0 x 61.0 cm. *N96.65.2. Antwerp, Belgium. May 12, '95. Interpol Number: E-166/11-1995

290 SCHOETERS, Lode. *Model of Antwerp Town Hall*, 1989. Ivory and synthetics. 39.0 x 32.0 x 79.0 cm. *N96.65.1. Antwerp, Belgium. May 12, '95. Interpol Number: E-166/11-1995

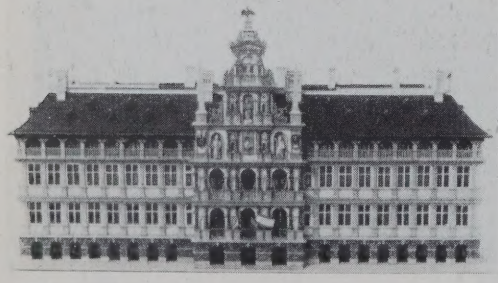
Musical Instruments

Italian, 18th Century

291 GAGLIANO, Januarius. Violin, 1783. Wood. 35.0 x 16.4 x 2.9 cm. Labeled: "Januarius Gagliano, Filius Alexandri Fecit Neap. 1783" *N96.77.1. Berlin, Germany. Feb. 25, '95. Interpol Number: E-1698/11-1995

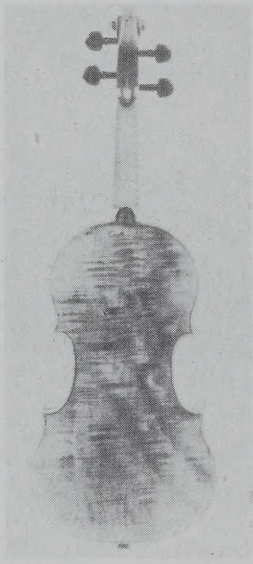


289

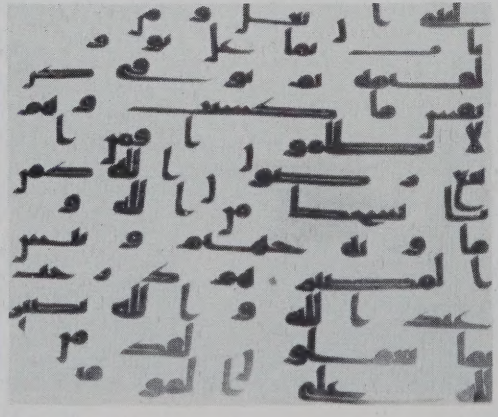


290

291 *front*



291 *back*



292 *detail*

Islamic Art

Books, Documents, Manuscripts

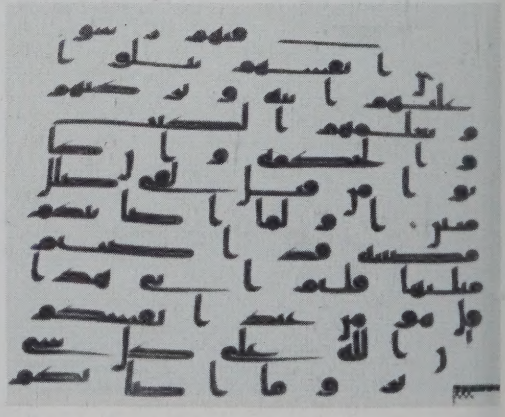
Unknown, 7th Century

292 *Koran*. Parchment. 58.0 x 68.0 cm. Fifteen manuscript parchment sheets from the Koran in Arabic. Photograph is of one sheet in two parts. Reportedly once owned by the Caliph Osman (Uthman). *N96.75.1. Tashkent, Uzbekistan. Nov. 1, '92. Interpol Number: E-154/10-1995

Sculpture

Turkish, 13th Century

293 Polychrome wooden figure. Painted carved wood. 43.0 x 22.0 cm. Ottoman period. Originally decorating a building or larger work, winged (one wing is gold), wearing a halo and a dark cape; poor condition. *N96.52.1. Kayseri, Turkey. Jun. 11, '95. Interpol Number: E-131/7-1995



292 *detail*

Stolen Art Index

American
Paintings, Pastels, Mixed Media Works, Watercolors 132-33
Prints, Drawings 197
Arp, J. (Hans) 218
Austrian
Ivories 259
Miscellaneous Articles 271
Paintings, Pastels, Mixed Media Works, Watercolors 134-47
Sculpture 210-14
Azzi, S. 176

Bechi, L. 178
Belgian
Models 289-90
Sculpture 215
Bernard, J. 157
Boari, G. Attr. to 179
Bogoljuboff, A. 192

Chinese
Ceramics 285
Sculpture 216
Chippendale (Style of) 252
Chirico, G. de 200
Colombian
Sculpture 217
Cuzco School, 189-90

Dali, S. 201-8
Dancer 213
Diebenkorn, R. 197
Dresden Porcelain Manufactury 248-49
Dutch
Paintings, Pastels, Mixed Media Works, Watercolors 148-52

English
Furniture, Accessories 252
Miscellaneous Articles 272
Paintings, Pastels, Mixed Media Works, Watercolors 153
Prints, Drawings 198-99
Silver 274
European
Furniture, Accessories 253
Eversen, A. 151

Figari, P. 195-96
Flackman, D. 132
Flemish
Paintings, Pastels, Mixed Media Works, Watercolors 154-155
Tapestries, Textiles 276-77
Foln, J. 215

Fortunatti, G. 180
Franken, R. 289
French
Ceramics, Pottery, Porcelain 245-47
Clocks, Timepieces, Watches 250-51
Glass 254-55
Liturgical Objects 260
Paintings, Pastels, Mixed Media Works, Watercolors 156-61
Sculpture 218-19

Gagliano, J. 291
Gallé, E. 254
German
Ceramics, Pottery, Porcelain 248-49
Glass 256
Liturgical Objects 261-70
Paintings, Pastels, Mixed Media Works, Watercolors 162-65
Greek
Sculpture 278

Hanger, M. 164-65
Hockney, D. 198-99

Italian
Musical Instruments 291
Paintings, Pastels, Mixed Media Works, Watercolors 166-88
Prints, Drawings 200
Sculpture 220-22
Itzinger, F. 134-46

Japanese
Ceramics 286-87
Sculpture 223-26
Jordaens, J., Studio of 155
Jungblut, J. 163

Lima, School of 191

Magnelli, A. 184-88
Martinot, J. 250
Mazzuoli, G., Attr. to 166-67
Mon, S. 287

Neapolitan School, 169-71

Os, J. van 150
Osamu, N. 223-26

Parolini, G., Attr. to 172-73
Peruvian
Paintings, Pastels, Mixed Media Works, Watercolors 189-91

Polish
Sculpture 227-31
Portocarrero, R. 209
Portuguese
Sculpture 232-39
Silver 275

Quatorine, L. 251

Rembrandt , H. van R. (Circle of) 148
Roman
Sculpture 279-84
Rousseau, T. 161
Russian
Icons 257
Paintings, Pastels, Mixed Media Works, Watercolors 192-94

Sarullo, P. P., Attr. to 181
Schoeters, L. 290
Schwanfelder, C. H. 153
Sèvres Manufactury, 245-46
Shizan, K. K. 286
Sicilian School, 177, 220
South East Asian
Furniture, Accessories 288
Spanish
Prints, Drawings 201-8
Sculpture 240
St. Phalle, N. de 219
Studer, R. 241
Svertschkoff, N. G. 193
Swiss
Sculpture 241
Syrian
Icons 258

Turkish
Rugs, Carpets 273
Sculpture 293

Uruguayan
Prints, Drawings 209

Venezuelan
Paintings, Pastels, Mixed Media Works, Watercolors 195-96
Vertangen, D. 149
Voerman, J. 152
Vrubel, M. 194

Wasmeyer, B. J. 147
Weber, M. 133

If You Spot Stolen Art...

Don't hesitate. Call IFAR at (212) 879-1780. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

IFAR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

Do You Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 60,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's magazine, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $500.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Constance Lowenthal should you have inquiries or need information about this service, or wish to support IFAR's efforts.

Invitation to Join IFAR

SUBSCRIBER	Individual $50	Commercial $65 Institutional $65

Subscriber: one-year subscription to *IFARreports*, notice of events. Overseas subscribers add $20 for mailing costs.

ACTIVE SUBSCRIBER	Individual $80	Commercial $100 Institutional $100

Active Subscriber and all members: one-year subscription to *IFARreports* and complimentary admission to IFAR Evenings. (IFAR's lecture series).

MEMBERSHIP:

MEMBER	Individual $250	Corporate $1,000
PATRON	Individual $1,000	Corporate $5,000
BENEFACTOR	Individual $5,000	Corporate $10,000

Please make checks payable to IFAR, 46 East 70th Street, New York, N.Y. 10021, 212/879-1780.

_____
name

_____
address

_____
city, state, zip

_____
telephone

All membership contributions are tax-deductible